

# CONTENTS



List of Abbreviations	15
Preface	v
Critical Notice	vi
Introduction	viii
The Text	1
Canto I	15
Canto II	28
Canto III	40
Canto IV	49
Canto V	57
Canto VI	73
Notes	106
Canto I	129
Canto II	147
Canto III	162
Canto IV	170
Canto V	193
Canto VI	200
Appendix A—Index to Verses	200
Appendix B—A Note on Metre	200

- Bh — Bhāṭṭiśāstra three Sātikas  
 Bh P — Bhāṭṭiśāstra (निर्णयसागर 1911)  
 Bv — Bhāṭṭiśāstra of Jagannātha  
 Ch u — Chāṭyashatakā  
 Com — Commentary of Ritu Sāhitya in this edition  
 D — Dāśakumāracharitam  
 D R — Dāśaripika  
 G — K R Godbole's Translation of Ritu Sāhitya  
 attached to Prof. A. S. Chatterjee's edition of विद्वत्  
 मञ्जरी (1886)  
 Chat — Ghatakṛpāram  
 Git — Gitagovindā  
 J — Jibananātha or his Commentary  
 K — Kadambarī of Bina  
 Kir — Kīrtīśāstrīyam of Bharavi  
 Ku — Kumārāsana bhava of Kalidasa  
 M — Mālavikāgnimitra of Kalidasa  
 Megh — Meghadūta of Kalidasa  
 Maha Bh — Mahābhārata  
 Mk — Mṛicchhakatīkā of Shudraka (निर्णयसागर 1202)  
 Mu — Mūchirakṣhaśa of Viśvakhaṭṭa  
 N — Nāṣaṭṭyaśāstrīyam of Shudraka  
 P C — Prabodhaśāstrīyam of Kāśhapa Mishra  
 Paṇ — Raghuvamśa of Kalidasa  
 Sak — Śāṅkuntalā of Kalidasa (निर्णयसागर 1913)  
 S D — Śāṅkuntalā Dūpana of Viśvakhaṭṭa (निर्णयसागर  
 1910)  
 S — Śāṅkuntalāśāstrīyam of Kāśhapa  
 S I — Śāṅkuntalāśāstrīyam of Kāśhapa  
 Subh — Subhāṣitāśāstrīyam (निर्णयसागर 1911)  
 T — Tārka Saṁgraha  
 Uttar R — Uttara Rāma Chārītā  
 V — Vāṇīśāstrīyam (निर्णयसागर 1911)  
 Vik — Vikramorvaśīyam of Kalidasa

## PREFACE

— 0 —

No apology we believe is needed for presenting to the Sanskrit public this edition of *Kaṭiśa's Pīṭi Samvāra* for as far as we know no edition of the type that we are publishing exists at present. This edition is mainly intended for the University student who will find in it everything that he is expected to know. In the notes numerous quotations have been given with a view to excite the student's curiosity and induce him to read something more than what is prescribed for his examination. We have not given a separate translation of the verses in the text as is the fashion to do so in such editions for two reasons. First our notes are too exhaustive to require a separate translation for the proper understanding and appreciation of the poem and secondly a separate translation generally tempts the student to make it by heart which is a thing a student ought never to do. If this edition helps the student in understanding the first work of the greatest of Indian poets and in appreciating what beauties are contained therein we shall feel our efforts amply rewarded.

Being quite unfamiliar to the task of correcting proof sheets we found ourselves in a hopeless deplorable condition when sheet after sheet teeming with misprints was sent to us for correction. We have tried our best to correct almost all the errors but we know some have still remained uncorrected. This was due to the fact that we had to see the book through the press as quickly as possible in order to publish it in time and that the mischiefs of the Printer & Devil have a curious tendency of successfully defying the vigilance of an untrained eye. For this we seek the indulgence of our readers.

We cannot conclude this short preface without offering our sincere thanks to the Manager and staff of the Sadhana Press who for some time worked day and night to enable us to bring out this edition in time.

*List of Important Abbreviations in the Notes*

- Bh — Bhatarbaris three Satikas  
 Bh P — Bhojprabandha (निजसगर 1913)  
 Bv — Bhuvanavilasa of Jagannatha  
 Chān — Chakrayashatika  
 Com — Commentary of Ritu Samhara in this edition.  
 Dk — Dashakumaracharitam  
 D R — Dasharupika  
 G — K R Godbole's Translation of Ritu Samhara  
 attached to Prof Arts edition of विद्वत्  
 मञ्जरी (1886)  
 Chat — Ghatakarpagam  
 Git — Gitagovinda  
 J — Jivanda or his Commentary  
 K — Kadambari of Bāna  
 Kir — Kiratājunyam of Bharavi  
 Ku — Kumarasambhava of Kalidasa  
 M — Mālavikāgnimitra of Kalidasa  
 Megh — Meghaduta of Kalidasa  
 Maha Bh — Mahabharata  
 Mk — Mrichakatika of Shudraka (निजसगर 1202)  
 Mu — Mudraraksasa of Vishakhadatta  
 N — Naisiadhyacharitam of Shridharsha  
 P C — Prabodhachandrodayana of Kishin Mishra  
 Ragh — Raghuvamsha of Kalidasa  
 Sak — Shakuntala of Kalidasa (निजसगर 1913)  
 S D — Salatyā Dīpana of Vishwanatha (निजसगर  
 1910)  
 S 1 — Shringara Tilaka of Kalidasa  
 Subha — Subhasitaratnabhandaganam (निजसगर 1911)  
 T S — Tarika Samgraha  
 Uttar R — Uttara Rāma-Charitam  
 V — Venisamharan (निजसगर 1911)  
 Vilas — Vilasovashisya of Kalidasa

## PREFACE

---

NO apology we believe is needed for presenting to the Sanskrit public this edition of Kalidasa's *Rit Samhara*; for, as far as we know no edition of the type that we are publishing exists at present. This edition is mainly intended for the University student who will find in it everything that he is expected to know. In the notes numerous quotations have been given with a view to excite the student's curiosity and induce him to read something more than what is prescribed for his examination. We have not given a separate translation of the verses in the text as is the fashion to do so in such editions for two reasons. First our notes are too exhaustive to require a separate translation for the proper understanding and appreciation of the poem and secondly a separate translation generally tempts the student to make it by heart which is a thing a student ought never to do. If this edition helps the student in understanding the first work of the greatest of Indian poets and in appreciating what beauties are contained therein we shall feel our efforts amply rewarded.

Being quite unfamiliar to the task of correcting proof sheets we found our selves in a hopelessly deplorable condition when sheet after sheet teeming with misprints was sent to us for correction. We have tried our best to correct almost all the errors but we know some have still remained uncorrected. This was due to the fact that we had to see the book through the press as quickly as possible in order to publish it in time and that the mischiefs of the Printer's Devil have a curious tendency of successfully defying the vigilance of an untrained eye. For this we seek the indulgence of our readers.

We cannot conclude this short preface without offering our sincere thanks to the Manager and staff of the Sudhâra Press who for some time worked day and night to enable us to bring out this edition in time.

---

# INTRODUCTION.

## I THE POET

### *His Life, Works and Date*

It has been the misfortune of almost all Sanskrit poets to remain, as far as their personal history is concerned, concealed under a thick veil of obscurity which, under the present circumstances appears an impossible task to remove. The questions which naturally arise in the mind of a student when he begins to study an author as to what kind of man he was where he lived and when he flourished, must it appears for ever remain unsatisfied in the case of Kālidāsa. What little account we have of Sanskrit poets is furnished by the poets themselves either in the prologues to their plays or in the introductions to their poems. Bhavabhūti, for example has given a pretty clear account of himself in the prologues to his plays especially in the *Vallabhi-Mulhara*, though the account does not go beyond the statement of the poet's ancestry the place where he lived and some other things of a similar nature. Bana has also given a more detailed account of himself and his family in the introductory stanzas to his *Kālidāsa* and in his *Harsacharitam*. But unlike Bhavabhūti and Bana Kālidāsa is too taciturn to speak anything of himself either in his plays or in his other works. In his plays Kālidāsa tells us nothing more than that they are composed by him and to other works of his he does not even affix his name. Under these circumstances the Indian mind has woven all sorts of traditions (1) sometimes very ridiculous around his name and it, therefore becomes a task of no small difficulty to find out the grain of truth from the heap of chaff.

Tradition associates the name of Kālidāsa with King Vikramāditya of Ujjayini and makes him the foremost of the poets at the court of that illustrious Prince. Kālidā-

(1) Some traditional account of Kālidāsa is given in the *Blag-prabandha* which is small delightful book containing some beautiful stanzas. Though the book has absolutely no historical value the student may read it with advantage.

sa's vivid description of the beauties of Ujjayini, the Mahākāla, the Sipra, the Vindhya-mountain unmistakably leads one to conclude that the poet must have lived in upper India, or Hindustan proper, and must have been a resident of that great city so famous in days of yore, and even now famous on account of the great Mahākāla temple. The description of Northern India and the sublime grandeur of the snow-clad Himalayas that the poet has given us in his *Meghalūtā*, *Kumār-Sambhava* and *Raghu-Vamśa*, and which is at once so vivid and impressive as to come naturally from the pen of an 'eye witness,' leaves no doubt in our mind that the poet must have been a great traveller and must have seen with his own eyes the places he so beautifully describes. Kālidāsa appears to have been a court poet for his writings betray many references to court-life such as the means used by courtiers to humour (2) the king, the intrigues of the women of the royal harem etc. Unlike Bhavabhūti he appears to have enjoyed a good deal of popularity in his days and seems never to have experienced the frowns of Fortune. For, a certain garrulousness and a discontent with and a defiance of, the world which, does not give him his due, a certain kind of "Byronism," that are found in the writings of Bhavabhūti are conspicuous by their absence in the works of Kālidāsa. Kālidāsa appears to be a good jolly fellow, always merry-making, taking the world easy and not caring for its cares and anxieties, an altogether "easy-going" man. This is certainly due to the patronage he enjoyed at the king's court. He seems to understand the value of physical exercise (3) and the advantages of hunting (4) that he has enumerated for us show that the poet has realised the importance of manly physical sports. It appears the poet himself was sometimes present on the occasion of the king's hunt which, Brāhmanas he was, he seems not to have enjoyed (5)

(2) Compare the scene from *Sak.* II where the king's general persists, in order to please his royal master, in his determination of carrying on the hunt though he does not like it. (3) "इतिमद्य खड्गं धर्मायम्" *Kumār-Sambhava*. (4) *Sak.* II 5 *Raghu.* IX-49 (5) Compare the description of hunting given by Viḍūshaka in *Sak.* Act II.

Though named Kālidāsa he appears to be a devotee of Śiva (6) but he was like Bhaṭṭahari no sectarian (7) extolling his own deity at the sacrifice of others. Kālidāsa also appears to be a learned man. He shows considerable acquaintance with the philosophy of the Vedas, the Upanishads, the Bhagwatgītā, the systems of Sāṅkhya, Yoga and Vedānta, and he even betrays some knowledge of medicine and astronomy. With the Purāṇas, the Mahābhārata and the Rāmāyaṇa, he appears to be quite familiar for there are numerous references in his works to personages who play part therein. Though Kālidāsa seems to have enjoyed his youth rather in a jolly manner as we naturally expect a romantic man in affluent circumstances staying at the court of a king to do, yet he does not seem to be the sort of voluptuary that tradition makes him. For, he gave vent to lofty and noble thoughts (8) with regard to the fair sex and his descriptions of, and references to women in general are altogether suggestive of the high reverence and respect that he entertains for them. These are some of the facts that we can know of our poet from a study of his writings and beyond these and such others there are none that can be known for certain from authoritative sources.

The fact that Kālidāsa did not care even to put his name to his works has created some confusion about the books that are attributed to him. Works of the most artificial kind such as *Nalodaya* which a man of Kālidāsa's tastes would never have spent his time in composing are unscrupulously fathered upon him. Leaving aside all such spurious works, the compositions that Kālidāsa is undoubtedly the author of are as follows—(1) अलङ्कार, (2) कुमारसम्भव, (3) मेघदूत, (4) रघुवत्, and (5) मालविकाग्निमित्र (9), (6) विजयदर्शनीय, (7)

(6) Vide the firsts stanza of each of his three dramas and of *Raghu*. (7) Compare his references to Vishnu and his incarnations in *Raghu* and elsewhere. (8) "अनिर्देशनीय इति वदन्त्यम्" *Sol* V. (9) Professor H. H. Wilson in his *The life of the Hindus* has expressed some doubt about the legitimacy of मालविकाग्निमित्र as a production of the author of शकुन्तल, but the late Mr. S. P. Pandit in the Preface to his edition of मालविकाग्निमित्र (Bombay Sanskrit Series) has once for all settled the question by proving that the Kālidāsa of मालविकाग्निमित्र is no other than the Kālidāsa of शकुन्तल.



आकुन्ना Out of these अनुसङ्गा and मेघदूत are lyrical compositions कुमारसम्भव and मयवत are epic or narrative and the remaining three are dramas, and it will be seen by a careful study of his works that Kālidāsa shines pre eminent in all the three departments of poetry, viz lyric epic and dramatic. There is no external evidence to determine the chronology of these works and we have only to take advantage of the internal evidence such as his diction language style, etc to determine the possible order in which they must have been given to the world. Judged from this point of view *Ritū Samhita* appears to be his first production and *Raghuram* the last in the groups of his Kāvya. The order of his dramas appears to be the same in which we have stated them above.

Coming to the question of Kālidāsa's date we find ourselves in a maze of conjectures and uncertainties. This question has been a fruitful source of discussion and poor Kālidāsa has been made to live sometime between the 1st century B C and the 11th century A D according to the theory of the individual writer. Though fortunately the difference of opinion at present is not so wide yet we believe the point is still a moot one. We give below a few points which a student of Kālidāsa must know when he wants to discuss the question of his date. It must be remembered at the outset that there are two rival schools about this question one represented by Professor R N Apté (10) of Kolhapur and Mr Nandargikar (11) of Poona who hold that Kālidāsa must have flourished in the first century B C and the other represented by Professor K J Patil (12) who holds that he wrote a short time before 455 A D.

The evidence that is made use of in determining the question of the date of an author or an individual work of his generally falls under two broad heads external and internal. External evidence in India takes the form of references to the poet or his works in the writings of some

(10) See his V N Mandlik Gollimala Prize-essay for 1891 published by the University of Bombay. (11) See the introduction to his edition of *Raghu* etc. (12) *Indian Antiquary* 1912 I 263-267.

other author whose date is known, or can be known, and of inscriptions of ascertained date wherein the name of the poet in question is mentioned. If such reference or inscription is found it is clear that our poet must have flourished some time before the date of such reference or such inscription. But this gives us only one limit which fixes the period before which the author must have flourished and later than which he cannot possibly be dragged. But this does not help us to determine when exactly he flourished. Internal evidence takes the form of references by the author in his works to some known historical event or to some King whose date can be known and of the condition of society described by him the peculiar characteristics of his style and diction etc. Taking their stand on data of this kind people have come to certain conclusions, though the question cannot be said to be finally settled.

Turning to external evidence with regard to the date of Kālidāsa we find that there are some very important references to him in the writings of other poets which have helped to brush aside the absurd theories of a Kālidāsa of the 11th century propounded by some Western scholars. Govardhanāchārya in *Ajyāśaytasukṛti* refers to some of his illustrious predecessors in the domain of poetry and his reference to Kālidāsa is as follows —

माकृतमधःकोमलविलासिनीकण्ठकुजितमधये ।  
श्लिषाममयेऽपि मते तदीयकालिदासोक्तम् ॥

This reference though important in pointing out the general character of Kālidāsa's writings is not so important in the determination of his date for Govardhanāchārya is comparatively a modern author. Jayadeva has also made a reference to Kālidāsa in that famous stanza (13) from *Pratimā Rīghatā* wherein he enumerates so many poets that preceded him but this reference, too is not so important for our present purpose for the same reason. The really important reference to Kālidāsa is the one by the poet Bhaṭṭa in his *Harṣaṭīkā* which is as follows —

(13) The stanza is as follows यशस्योद्भिदुनिता कण्ठो  
मधुरा भासा हस्य कविदुन्दुभुष कालिदासो विलसत । हर्ष हर्ष इव यमनि  
दम्बरागस्तु वयं कदा नैव यथैव कविनामिनी कीनुकाय ॥

विजयस्य न वा सम्यक् साहित्यमस्य सूचितम् ।  
 इतिमध्यामाष्टमं मध्यामिव ज्ञायते ॥

Now it is pretty certain that Bāna flourished in the 1st half of the seventh century A. D. There is also another very authentic reference to Kalidasa in an inscription known as the *Adole* inscription ( 14 ), dated 556 Saka or 634-5 A. D., in which Kalidasa and Bhāravi are spoken of as being renowned poets. The verse is as follows —

इन्द्राक्षि न वन्द्य  
 शिवमयदिगं दिगम्बिना जितवन्द्यम् ।  
 न विजयता रजिमानि  
 इतिमध्यामस्यमध्यामिव ॥

These two references therefore, settle once for all beyond the possibility of any doubt 600 A. D. as the downward limit of Kalidasa's date.

When we come to determine the other limit of the poet's date we tread on very uncertain ground. Tradition has associated the name of Kalidasa with King Vikramaditya of Ujjain as being the foremost of the nine gems at his court. King Vikramaditya\* is known to be the founder of the era which is named after him and which commences with 56 B. C. So according to this tradition Kalidasa appears to have flourished in the 1st century B. C.

( 14 ) *Indian Antiquary* VIII p. 239

\*For lack of space at our disposal we do not desire to enter into the question as to whether the Vikrama era really began in the first century B. C. or in 544 A. D. as was advocated by Ferguson in his ingenious chronological hypothesis and also a consideration of Prof. Max Müller's well known theory of the renaissance of Sanskrit literature. For both of these have been exploded by the epigraphical researches of Mr. Fleet. "From these researches it results that the Vikrama era of 57 B. C., far from having been founded in 544 A. D. had already been in use for more than a century previously under the name of Valava era ( which came to be called the Vikrama era about 800 A. D. ) Macdonell *History of Sanskrit Literature* p. 323

Professor Apte and Mr Nadargikar have dealt with this question at great length and they come to the conclusion that the tradition which places Kālidāsa in the first century before the Christian era is correct. It is not desirable to reproduce in an introduction to this short poem the main arguments on which they base their conclusion even in a brief form. But it must be remarked that they have considered the question from many points of view such as a consideration of the Mandesori inscription (15) dated 472-3 A D wherein Vatsabhūti the author of the inscription borrows several ideas from Kālidāsa the *Buddhacharitam* of Aśvaghoṣa (about 78 A D) which possesses many passages similar to those occurring in the works of Kālidāsa, the state of the law of inheritance (16) and theft (17) prevailing in Kālidāsa's days the absence of any reference to Nyaya philosophy in his works his style displaying his fondness for easy flowing and natural diction and his abhorrence of artificiality of construction and long compounds etc and in the absence of any better authorities to the contrary their arguments appear convincing.

Against this theory Professor Pathak contends that the following references to the defeat of the Hunas living on the banks of the Pankaj found in Kālidāsa's *Raghuvamśa* is inexplicable if we do not hold that Kālidāsa is referring to the Hunas who had established their kingdom on the Ganges in the fifth century A D.

ननु हनून्वे पीरयि धाम्नानिव हनुदिशम्  
 क्षीयन्तिवार्ताष्वमुद्रितेष्वस्मानिह ॥ ६३ ॥  
 विदीक्यभगवत्पदं वदन् (\* ) सीर्यन्वप्यदने ॥  
 वृषट्पानिन स्वर्दीप्तमुद्रयस्मरान् ॥ ६४ ॥

(15) Gupta Inscriptions, 1894 p 83 (16) *Student of the Act VI* (17) *Student of the Prologue to Act VI and Part I of Act V*

(\*) For वदन् we have an alternative reading सिद्ध्य which is generally adopted in the printed editions of *Raghu*. Prof Pathak thinks that वदन् is the correct reading and सिद्ध्य must have come in from a marginal note such as 'सिद्ध्यति' written in some MS on the word वदन्. He then goes on justifying वदन् with the *Q* as an original legal ground.

नृ ह्यासोयाना मनुष्य व्यक्ताविक्रमम् ।  
पदोत्पत्त्यादि विधुव रपचोक्तिम् ॥८८॥

रघुना-सग ५

Prof Pathak further says ( 18 ) that this portion of *Raghuvamsha* must have been written by Kalidasa a little before 400 A D Hence Kalidasa seems to have flourished in the first half of the fifth century A D At that time Chandragupta II from the Gupta family was on the throne and he had assumed the title of Vikramaditya so the traditional association of the poet's name with Raja Vikrama of Ujjain is thus justified by sober criticism ( 19 )

With reference to this theory of Prof Pathak it may be noted that it mainly depends on the identity of the *Vamsa* with the *Orus* which he proves on philological grounds If this philology be incorrect the theory collapses at once As regards the reference to Hunas in *Raghuvamsha* Prof Apte points out that there are references to Hunas even in the Mahabharata so the reference in *Raghuvamsha* need not be taken to allude necessarily to a particular event He further shows that the Hunas had constituted a powerful empire in central Asia from the middle of the 3rd century B C to the end of the 1st or 2nd century A D Against this it may be said that though the Hunas had established their empire in other parts yet reference to their having established their sway *on the banks of the Orus* is not found earlier than the 5th century A D For Prof Apte it may again be contended that the absence of any reference to *Hunas on the banks of the Orus* earlier than the 5th century A D really proves nothing For a *prima facie* case cannot be credited with any great weight to decide such an important question unless it is supported by some positive proof It will thus be seen that the question is far from being finally settled

Dr Hoernle had a theory of his own about the date of Kalidasa which placed the poet in the first half of the

( 18 ) *Indian Antiquary* 1912 p 263 267 ( 19 ) *Early History of India* by Vincent A Smith p.304

sixth century. This theory has many no defenders though Prof. Pathak was for some time its supporter. The theory rests upon erroneous premises.

Professor Macdonell (21) briefly examines Mallinatha's explanation of *विज्ञान* and *विद्वत्* occurring in the 14th stanza of the *Megha-lata* and the theory of the supposed knowledge of scientific astronomy borrowed from the Greeks which Kālidāsa displays in his works (especially in *Raghuvamsha* XIV-40) and comes to the conclusion that none of the arguments by which it has been attempted to place Kālidāsa separately in the sixth century has any cogency.

There is, says he, in the present state of our knowledge good reason to suppose that Kālidāsa lived not in the sixth but in the beginning of the fifth century A.D. The question of his age however is not likely to be finally solved till the language, the style and the poetical technique of such of his works have been minutely investigated in comparison with datable epigraphic documents as well as with the information by the oldest Sanskrit treatises on poetics.



that his mind and art were yet to be developed and that he was only experimenting in the art of poetry wherein he became so proficient afterwards. If we examine the metre he uses in this poem we find that the poet is not quite at home in this province and that he often has to supply syllables which serve no other purpose except that of the metre (23). To suit his metrical exigencies he sometimes sets at naught rules of *Sandhi* (24) which an experienced poet would never do. On the whole he does not appear to handle his metre with the same mastery that he wielded over it in his later works. He seems to be sometimes the slave of his metre rather than the master of it.

In his diction, too, the poet is not always happy. Clumsy expressions and untoward compounds (25) now and then crop up. Redundant words (26) sometimes meet us. Twice or thrice he has used two words meaning the same thing (27) when only one of them would have been quite sufficient. Sometimes he uses expressions the general sense of which is pretty clear but the same is expressed very awkwardly (28). His comparisons sometimes do not appear to be natural and are not telling (29). Poetical defects such as *सुदृढं दृढं*, *आत्मार्थं दृढं*, *सर्वमिदं*, *सर्वविशेषमिदं* and *सर्वमिदं सर्वविशेषमिदं* occur in this poem and they have been pointed out in the notes in their respective places.

It may then be asked if this poem contains defects of the kind mentioned above what evidence there is to say that the poem is composed by the great Kālidāsa. Vincent Smith has actually expressed some doubt about the authenticity of Kālidāsa's authorship of *Ritu-Saṃhāra*, when while referring to this poem he makes the remark 'if that be his' (30). As far as we know no other writer has

(23) E. g. the *प्र* in *प्रहरेत्* (I-6), *दर्शयत्* (III-13) and *प्रकाशयत्* (VI-14), the *स्* in VI, 18, 19. (24) Vide V-12, IV-18. (25) Vide notes on I-19, VI-9; VI-20. (26) Vide notes on V-15, VI-11, VI-14. (27) III-13; VI-12. (28) Vide notes on I-28. (29) VI-18. (30) *Early History of India*, note on p. 304.

doubted\* Kālidāsa's authorship of *Ritū Samuhāra*. Prof. Macdonell styles *Meghadūta* and *Ritū Samuhāra* as "two of the most perfect creations of Kālidāsa" (91) and though the title of 'perfect creation' can be seriously questioned in the case of *Ritū-Samuhāra* there is no doubt that Kālidāsa was its author. The late Mr Vishnushastri Chiplunkar, the father of Marathi criticism is like us of opinion (32) that *Ritū Samuhāra* was Kālidāsa's first work. Apart from the opinions of individual writers a study of Kālidāsa's works leaves no doubt in our mind that *Ritū Samuhāra* comes from his pen though it is not as good as his other works. No author can be said to be universally on the same level in all his writings. If the authorship of a certain work is to be denied to an author on the ground that the work does not stand as high as his best creation many a great writer will be the poorer for at least some of his works.

A glance at our notes will be sufficient to show to the reader that many of the ideas that Kālidāsa has given vent to in this poem are also expressed by him in other works of his, for we have given numerous quotations from his other writings. A comparison of *Ritū Samuhāra* with the descriptions of seasons that Kālidāsa has incidentally given in

( 31 ) *History of Sanskrit Literature*, p. 15 ( 32 )

महत्कविचरित्र p. 5

\* While our introduction was on the compositor's case our friend Dr Belvalkar of the Deccan College Poona pointed out to us that Johannes Nobel has in his article "Zur Echtheitsfrage des *Ritū Samuhāra*" contributed to the *Journal of the German Oriental Society* ( / D. M. G. 1912 pp. 275-82 ) tried to prove that *Ritū Samuhāra* is not a composition of Kālidāsa. Nobel bases his theory mainly on a consideration of the *Alankāras* made use of by Kālidāsa in this poem. From what we could learn of Nobel's arguments I fully explained to us. Dr. Belvalkar we are unable to see any force in them. A detailed examination of Nobel's theory would go to swell the pages of this short introduction and would unnecessarily cause delay in the publication of this book. We therefore give up the idea of such examination here but intend to deal with this question in near future.



his other works such as *Raghav*, *Kumara*, and the dramas will not fail to impress us that there is very great similarity between the two which naturally leads one to the conclusion that both must have been the creation of the same genius. Leaving aside such common ideas as the whiteness of smiles, and other usual similes, which are common to *Ritu-Samhara* and other works of Kālidāsa and which may perhaps be accounted for on the ground of being the common inheritance of all Sanskrit poets, we may, for illustration, mention here one or two ideas which appear to be peculiarly Kālidāsa's. Thus the comparisons of the ripples of a stream to glances of a lady and of the *Priyangu* creeper to the limbs of a woman which occur in *Ritu-Sa. 1. 1. 1* and which have nothing of convention in them, are also found in other works of Kālidāsa (33). The description of Grishma given in a small stanza at the beginning of *Shakuntala* occurs almost in the same words in the first canto of this poem. Grishma is called here अमृतमन्मथ while in *Raghav* Cupid is said to have lost his powers with the disappearance of the Spring (रामो वसन्तमयममृतवीर्यं). Women are here described as निम्ननाभि while the same word is used when describing the wife of the Yaksha in *Meghadūta*.

Turning from individual ideas and expressions to the general character of the language and the powers of description and observation of nature and society that the poet has displayed in this poem we find ourselves strengthened in our conclusion. Kālidāsa's language is known to be easy, clear, flowing and free from all artificial constructions and long compounds and the language of *Ritu-Samhara* belongs to the same type. Here there are no long compounds of the Bhavabhūti or Bāṇa type no abstruse expressions displaying the author's learning for no other purpose except that of such display, no punning subtleties and artificial manifestations of Shabdalandkaras which only show bad taste. Kālidāsa's style is known as वैदिक as distinguished from Bhavabhūti's गार्गी style, the peculiar characteristic of the former being the absence of long compounds. The powers of vivid description and graphic presentation of scenes, the powers

determination to the contrary they at once throw themselves in the arms of their lovers when the cloud roars loudly and the lightning flashes with terrible noise in the sky. Similarly when the poet tells us it is not at all a pleasant business to laugh loudly in the cold season when one has scratches on the hips or when he advises us to take a bath after rubbing our body with oil when we are exhausted we feel he is actually speaking our own mind so true to our everyday experience his observations are

According to a traditional couplet (34) Kalidasa's peculiar greatness in poetry lies in his similes but we believe Kalidasa shines even more resplendently in the domain of generalisations (अवगन्तव्यम्). If we look at *Ritu Samhara* from this point of view we shall find that though his similes are not always of a high order and though sometimes he compares objects between which we fail to see any resemblance (VI 18) yet some of his similes and metaphors are excellent (35). Proficiency in this art of apt selection of objects as standards of comparison cannot be obtained in a day. As the poet advanced he acquired the high skill for which he became so famous afterwards. As for अवगन्तव्यम् it is to be noted that *Ritu Samhara* does not contain even one. This fact is easily explained. Generalisations which strike everybody as being the echo of his heart cannot possibly be indulged in by a young man of limited experience. As the poet advances in years he comes to know a good deal of the world wherein he lives gets a lot of experience and hence his generalisations become so appealing and so telling. The advancement of Kalidasa's mind from *I tu Samhara* to *Meghaduta* is among other things clearly seen in this that while *Pitru Samhara* contains not a single generalisation the *Meghaduta* abounds in them.

We now come to a consideration of the poet's attitude towards nature and his sympathy with it. We have seen that he gives with faithfulness the description of some of the aspects of nature such as the trees, rivers, grassy plots, mountains, beasts and birds. There is no doubt that the

poet must have seen all these objects with his own eyes, because the descriptions are so vivid. But it will be noted that his descriptions of nature are exaggerated and smack home thing of conventionalism. Thus in the description of the rainy season the *Bilśa* and the *Chakola* necessarily figure. Similarly when he describes animals like the lion and the elephant etc. forgetting their natural antagonism and repairing to a common shade as a resort from the terrible heat we think, though we enjoy the description, that the poet is imagining all these things in the royal palace at Ujjayini and has not seen such phenomena in the world of realities with his own eyes. In fact Kālidāsa's descriptions of nature, like those of other Sanskrit poets, lack a good deal of the directness and reality, the communion with nature and the inexplicable joy that arises from such communion that are, for example seen in the writings of English poets notably Keats and Wordsworth. What Kālidāsa and other Sanskrit poets do is to mix a good deal of imagination with some observation of Nature, and to attribute to natural objects and phenomena human impressions and emotions. Vishnu Shastri Chiplunkar had already observed (36) this important difference between the descriptions of Nature given by Sanskrit and English poets more than thirty two years ago and he comes to the conclusion that this defect of Sanskrit poets is due to among others, three important causes. (1) Sanskrit poets as a rule enjoyed the patronage of kings and lived in cities as can be known from their vivid descriptions of the festivals, cities, the court life and the king's hunt etc. They had no liberty to wander to their heart's content in forests and on mountains and observe nature at first hand. What nature they observed was the pleasure gardens and groves of cities and something of the forests and mountains when they accompanied their patrons in their hunting expeditions. They had no opportunities of observing the ocean and the sublime mountainous phenomena that it presents. Sanskrit literature, therefore, contains no descriptions of such sublime and grand aspects of nature. (2) Sanskrit poets being brahmins were generally engrossed in the per-

formance of their rituals and religious ceremonies and they had no fondness to observe the grand aspects of nature and take delight in them. They therefore, contented themselves with observing and investigating human nature and passions and elaborating in all sorts of figures and word-pictures in their expression. To this fact the learned Shastri says is due the wonderful development of the science of poetics and rhetoric which is not observed in the case of any other language. (3) The nineteenth century was marked by the spread of natural sciences such as astronomy, chemistry etc. which brought to people's notice newer and newer aspects of Nature and newer and newer mysterious operations thereof. People came to realise the marvellous wisdom that planned this mysterious universe and the joy that used to arise in the heart of former poets by a contemplation of nature was increased a hundred times on account of this change in the angle of vision with which men began to look at it. Sanskrit poets had no such advantages and hence their descriptions of Nature compare very unfavourably with those of the English poets.

While we are dealing with this point it would not be out-of-place to quote the criticism of Professor Macdonell with reference to our poem. *Ritu Samudaya* is the Professor says "a highly poetical description of the six seasons into which classical Sanskrit poets usually divide the Indian year. With glowing descriptions of the beauties of Nature in which erotic scenes are interspersed the poet adroitly interweaves the expression of human emotions. Perhaps no other work of Kalidasa's manifests so strikingly the poet's deep sympathy with Nature his keen powers of observation and his skill in depicting an Indian landscape in vivid colours." (37)

The subject of *Ritu Samudaya* as the name shows the description of the six seasons into which the year is divided according to Indian poets. For the genius of a poet this subject is both easy and difficult. It is easy because there is nothing here to tie him down to a particular incident and he can indulge as much as he likes in flights of

(40) Bhāravi (41) and others have also described the seasons in their works and we can assure the reader from personal experience that it is very pleasant to read these descriptions of the seasons given by various authors. Some poets have even found occasion to describe the seasons in their dramas (42). On the whole it appears that the description of seasons is a very popular theme with Sanskrit poets.

The question that we want to say a few words about in the conclusion to this short introduction to a short poem is 'How far has Kālidāsa succeeded in individualising the seasons that he describes?' Leaving to the student the task of noting down the peculiar characteristics of each of the seasons, we at once give out our opinion on this point. We believe that Kālidāsa has succeeded in endowing with a distinct individuality the first three seasons that he describes, while as regards the remaining three they do not appear to us to be so distinctly individualised. The Grishma wherein people give up the use of heavy garments and begin to put on light ones, wherein the terraces of mansions, shower-baths, sandal-pigment and the lute give them great delight appears to have a distinct personality of his own with its heat bringing into existence a bond of friendship between animals naturally inimical to one another and with its conflagration burning everything in the forests. The Rainy Season and the Autumn also possess characteristics which are peculiarly their own. With regard to the Hemanta and the Shishira it appears that the verses that are assigned to them form together one group and the poet has divided them into two for the sake of his convenience. Thus the description of the activities of women in the morning which comes at the end of Canto IV and Canto V is really one whole piece and there is no reason why it should be divided in two Cantos. As regards Vāsanta Kālidāsa describes mainly in the canto which is allowed to it lovers and beloveds and nature figures but very little. Whenever a reference is made to natural objects, it is with

---

(40) Vide *Shikupāṣaradhā*, canto VI (41) Vide *Kinīrkirjanyam*, cantos IV and X (42) Vide especially *Mṛichakatika* Act V.

(40) Bhāravi (41) and others have also described the seasons in their works and we can assure the reader from personal experience that it is very pleasant to read these descriptions of the seasons given by various authors. Some poets have even found occasion to describe the seasons in their dramas (42). On the whole it appears that the description of seasons is a very popular theme with Sanskrit poets.

The question that we want to say a few words about in the conclusion to this short introduction to a short poem is How far has Kālidāsa succeeded in individualising the seasons that he describes? Leaving to the student the task of noting down the peculiar characteristics of each of the seasons, we at once give out our opinion on this point. We believe that Kālidāsa has succeeded in endowing with a distinct individuality the first three seasons that he describes, while as regards the remaining three they do not appear to us to be so distinctly individualised. The Grishma wherein people give up the use of heavy garments and begin to put on light ones, wherein the terraces of mansions, shower-baths, sandal-pigment and the lute give them great delight appears to have a distinct personality of his own with its heat bringing into existence a bond of friendship between animals naturally inimical to one another and with its conflagration burning everything in the forests. The Rainy Season and the Autumn also possess characteristics which are peculiarly their own. With regard to the Hemanta and the Shishira it appears that the verses that are assigned to them form together one group and the poet has divided them into two for the sake of his convenience. Thus the description of the activities of women in the morning which comes at the end of Canto IV and Canto V is really one whole piece and there is no reason why it should be divided in two Cantos. As regards Vasanta Kālidāsa describes mainly in the canto which is allowed to it lovers and beloveds and nature figures but very little. Whenever a reference is made to natural objects, it is with

---

(40) Vide *Shishupadācadha*, canto VI (41) Vide *Kirītārjunīyam*, cantos IV and X (42) Vide especially *Mṛichhakatika* Act V.

श्रीविकटेशो विजयते.

# ऋतुसंहारम्.

बालबोधिण्या समेतम् ।

प्रथमः सर्गः

प्रीप्पयणनम् ।

यन्दे रमालालितपादपङ्कजं ।

ग्रन्धेशसकादिसुरर्णिनन्दितम् ।

विश्रम्य जन्मस्थितिर्मयमादिदं ।

नारायणं पृथगुणैकविग्रहम् ॥ १ ॥

अथ तत्रभवान् षड्विकुलगुरुः कालिदासः स्वप्रेयसीमनोरञ्जनार्थं संक्षे-  
पेण सकलतृणं वर्णयन् “ ऋतुसंहार ” नामकं काव्यं चिरीदुः स्वरस्य देवमुपाग-  
कत्वेन त्रिप्राधभावं जालत्रयि धोतृणां त्रिप्रविद्यातार्थं प्रीप्पयणनमिषेण देवता-  
मामर्ष्यद्योतरप्रचण्डविशेषणपूर्वकं सूर्यशब्दं काव्यादौ निवृणोति । अधवाऽ  
मेन षड्विना स्रग्दनाये बलुनिर्देशरूपमेव मन्त्रलभागचिन्तं यथा रुचिन्कान्तेनि  
मेषसंदेशे ।

प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः

सदावगाहक्षेतवारिमंचयः ।

दिनान्तरम्योऽभ्युपशान्तमन्मथो

निद्राघकालोऽयमुपागतः प्रिये ॥ १ ॥

प्रचण्डेति । ननु वन्तरारम्भे विद्यमानं वमन्तं विहायामेवर्तुः कुतः  
प्रथमं वर्णयत इति चेन्मयौपमोगलमवाटित्वनयेयम् । एतेन प्राधम्यादिभं  
वर्णयामामेव्युक्तिः परास्ता । अथ प्राधम्याभावात् । हे प्रिये । यत्तु केचित्का-  
व्यस्यास्य शृङ्गारग्रन्थनन्वयेनस्मिन्म्योऽनिद्राया प्राप्तिः । तां च द्योतयितुं  
कविः प्रियासंशोधनपुर मग्मातेभ इदंकाव्यामन्युत्तथानिमनोगमम् । प्रिय इति

सबोधनेन तत्प्रेयस्या रमिकत्वं काव्यादावभिज्ञत्वं च व्यज्यते इत्येव कल्पयितुं युक्तम् ।  
 प्रच ७ उग्र तापद इति यावत् सूयो भानुर्यस्मिन् स । स्पृष्ट्वा यो वाञ्छ  
 नाप यस्मिन् । मूर्ध्नि तापमतस्तत्वादेव स्वाभाविकी क्षीतरश्मा वाञ्छेति भाव ।  
 सदा अवगाहं विटोडनपूर्वकं स्नानं क्षतो नाक्षितो दूषितो वारमंचय उदकम्  
 मूढो यस्मिन् । तापदत्वादस्य तर्जिराणा निमज्जने भक्तिस्तथा च वारिकाशुध्यम् ।  
 दिनान्ते दिवमावसाने रम्यो मनोज्ञः । यत् दिनान्तो रम्यो यस्मिन्निति व्याख्यानं  
 तद्विशेषणपूर्वनिपानं वाद्बहुवाहरे रनादरणीयम् । या च अभिरूपभूयिष्ठे नि-  
 वृत्तपनप्रक्रिया साऽप्यतिक्रमनिकत्वे हि सार्याय सा नाम्बन् । अभ्युपशान्तं स्वस्या  
 भूतो मन्मथो मदनो यस्मिन् । 'मदनो मन्मथो मार' इत्यमरः । निदापे हि विष-  
 यमेव प्रतिमागं द्विवर्तिनं भिषग्भिस्तेनैव मर्मज्ञेन कविनाऽनूदितम् । तथाच  
 योगश्लाको 'सेवेन कामन कामम्' इति विषयमेव प्रकाशमारभ्य 'व्य-  
 हासमन्तसारदा पक्षाद्वृत्तिनिदापयो' इत्युक्तं रात्रिचर्यायाम् । अयं निदाप-  
 कालो प्राप्स्यमस्य उपागतः प्राप्तः । अनेनैव कविना शाकुन्ते श्रीधरर्जनममर-  
 'दिवसा परिणामरमणीया' इत्यभिधत्तेयमेव कथना व्यक्ताकृता । तापद  
 पदार्थं स्वादानि निवृत्तयता स्यक्तुं ह या मोहितवृत्त्येनेत्यर्थं प्रकान्तम् । 'मु-  
 निमग्नस्य प्रियशान्तरश्मि दिनान्तमस्य कमपुत्रकोय' । निपद्यत्पूर्वमवाप्तिना-  
 म्बु पदायमायाति सखे निदाप ॥ उभयार्थे रचनायुक्तं कर्तव्यं कान्तिदाम-  
 र्गस्य मध्यगतपदावभाते । श्रीधरमन्मथभावोऽप्युक्तः । यन्मथ वत्त  
 त्प्राप्य तु । 'जनं तु वशममुर्द्वारिणं जगं' इति ॥ १ ॥

निदाः द्वादांशक्षतनीलं राजय

चन्द्रिच्छित्तं जल्यन्ममन्दिगम् ।

मणिप्रकाशं मग्ने च चन्द्रनं

द्वार्या प्रिये यान्ति जनम्य मेख्यताम् ॥ २ ॥



मदिरं तथा वृत्तिद्वयं रत्नानां प्रहाराभेदाः शीतलाश्चन्द्रमन्तादयो मणित्रिंशोपा-  
डानि यावत् । “ प्रहाराभेदसत्त्वे ” इत्यमरः । मरसम् आर्द्रमिति यावत्  
चन्दनमलयजजनस्य सेव्यतां यातीति प्रतिवाक्यं संबध्यते । अस्मिन्नृती  
भिप्रायेण वाग्मटेनापि चन्द्रिणीदीनामेवमस्य विहितत्वेन युज्यत इदं वर्णनम् ॥ १ ॥

सुरासितं हर्म्यतलं मनोहरं  
प्रियामुखोच्छ्वासमरिकंम्पितं मधु ।

सुतन्त्रिर्गाते मदनस्य दीपनं  
शुचो निशीथेऽनुभवन्ति कामिनः ॥ ३ ॥

सुरामितमिति । कामिनो विलासिनः शुचौ प्राप्ते निशीथे रात्रौ “ नि-  
शीथस्तु पुमानर्धरात्रे स्याद्वाग्रमाश्रये ” इति मेदिनी । सुरासितं पाटलपुष्पोद-  
कादिनेति शेषः । मनोहरं सुन्दरं हर्म्यतलं धनिना गह्वरेपरि भूमिः । “ गन्धी ”  
इति महागङ्गाभाषायाम् । प्रियायामुखस्य उच्छ्वासेन मदनावेष्टनमित्येतत्पर्यं विर-  
म्पितं चालितं मधु मधुम् । विरम्पितमिति पाटलस्तु “ मधु न पेयम् ” इति वाग्म-  
टेनास्मिन्नृती निषिद्धेऽपि प्रियाश्वासपरस्परनयनं प्राप्य नवेति आनन्दिक-पमित्य  
भिप्रायेण नैव । मदनस्य दीपनं वर्धनं सुतन्त्रिर्गतिं मुहुतन्त्रयो वाणागुणा यस्या  
सा सुतन्त्रिर्वाणा तस्या गीतं गानं तज्जशदमिति यावद् सुतन्त्रिमिथ गानं वा  
अनुभवन्ति आस्वादयन्ति ॥ ३ ॥

नितम्बविर्म्वगिति संदुकुलमेखले  
स्तनं सहाराभरणे सचन्दनैः ।

शिरोरुहेऽस्नानरूपायघ्रासिते

स्त्रियो निद्रां शमयन्ति कामिनाम् ॥ ४ ॥

नितम्बविर्म्वगिति । स्त्रियो विगमिन् कामिना रमणानां निद्रां शमयन्ति स्वेदाम्बु  
जातपत्रं त्रम वा । “ निशीथे प्राप्ते स्यात्पुष्पोदकादिना ” इति मेदिनी ।  
सुदुर्लभं धर्मिमैश्याभाशनाभिः सहितं सुदुर्लभमेखलं । सुदुर्लभमेखलरिति पा-  
ठे तु सुदुर्लभं सुदुर्लभं मेखलाश्च येषां तैरित्यं योपना । नितान्तं तम्यन्ते वाञ्छयन्ते  
“ कामुर्लभं नितम्बं स्त्रियश्चाद्गता । तन्मन्त्रं दम्बलंकारार्थं । तं सहाराभरणं  
हारां सुस्तानाला एव आभरणानि नैव गार्हन् सचन्दनधन्तलितं स्तनं स्नाने  
स्नानशाले कदाप्येव प्रलेपनद्वयेणागराण वा कामिने कृतमस्कारं शिरोरुहेऽपि  
“ कपायो रमभेदे च निर्योसे च प्रलेपने । अग्राणे च न स्यात्स्यामुर्ध्वा लेहिते  
विभुः ” इति मेदिनी । शमयन्ति नाशयन्ति दूरापुर्वन्ति । अनेन कामिनां श्यामाय  
शोभ्यते । तद्वत्तु “ माते चैवोपला नित्यं प्राप्ते चातीव शीतला ” इति ॥ ४ ॥

नितान्तलाक्षारसरागसंज्ञितै—

नितम्बिनीना चरणे सनूपुरे ।

पदे पदे हंसरतानुकारिमि—

जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥

नितान्तेति । नितम्बिनीना प्रशस्तनितम्बाना सुदीर्घा नितम्बशब्दात्प्रा  
शस्तये मन्वर्थाय इति । 'भूमनिदाप्रशस्तामु नित्ययोगेऽतिशयने । मन्वयेऽन्तिवित्र  
क्षाया भवन्ति मनुवादय" इति स्मरणात् । नितान्तमतिशय लाक्षारमस्य रागेण  
रञ्जितै रक्तवर्णं नूपुरेण मनारेण ( पैपण इति महारा-भाषायाम् ) महितै  
पदे पदे तमनवेलायामिति भाव । हंसस्य रत शब्दम् अनुकुर्वन्ति तैश्चरणैर्जन  
स्य कामन चित्तं समन्मथ मन्वविकारि क्रियते । हंसगतालाहृतचरणा रणन्नु  
राश्च ललना वीक्ष्य कामिना मनो मन्मथविकृतं भवताति भाव ॥ ५ ॥

पयोधराक्षन्दनपंकचर्चिता—

स्तुपारगौरार्पितहारशेखरा ।

नितम्बदेशाश्च सहेममेखला

प्रचुर्यते कस्य मनो न सोत्सुकम् ॥ ६ ॥

पयोधरा इति । चन्दनस्य मलयनस्य पत्रेन द्रवेण चर्चिता व्याप्ता । शातला  
इति पाठस्तु सुगम । तुपार इव गौरास्तुपारगौरा अर्पिता हारशेखरा येषु ते  
अर्पितहारशेखरा । तुपारबद्धवला मुक्ताहारयुताधेति भाव । अत्र शररश-दोऽ  
लनाराधौ हारशेष्ठचद्योतनार्था वा । अथवा तुपारगौरेति हारविशेषण तेन  
मौक्तिकाना धवलत्व व्यज्यते । तुपारहारार्पितगौरशेखरा इति पाठे तु तुपाराणा  
हिमाना हारे मालायाम् औग्यशमनार्थं पूतायाम् अर्पिता गौरा शुभ्रवर्णा शेखरा  
वसुमणु-छा येषु ते इत्यर्थः । अम्बिन्पक्षे शुभ्रत्वाधिक्य चमत्कृतिजनकमिति भाव ।  
पयोधरा स्तना । सहेममेखला हेमन सुवर्णस्य मेयगभीरमनाभि सहिता  
नितम्बदेशा । नितम्बस्यैव कामनायत्वे सहेममेखलेति विशेषण काम्यवाधिक्य  
व्यनयति । नितम्बमिम्बाश्चलहेममेखला इति पाठे तु चलाध्वंचला हेममेखला  
येषामित्यर्थः । चमत्कृतिस्तु चचलेमखलाद्भूतशङ्कादिव्यवधेयम् । कस्य कामिनो  
मनो सो मुक्तमो कष्टं न कुर्वत । अ पनु सर्वस्योपाति भाव । अत्रो-मुक्ताङ्गा भाव  
प्रधानमेतौ मुक्त्य तस्याथाऽनो नासृजति । नितम्बपयोधरयो कामिनजनमनो  
हरणक्रियागामिभ्यविशेष योऽयितु सहेममेखला इत्यादि विवेचनदानात्  
परिहृयन्ताम् । "अत्रार परिहृय साभिप्राये विशेषणे" इति लक्षणात् ॥ ६ ॥

ममुद्रतस्येदचिताद्गसन्धयो

१ B J D 'रोहित' २ B 'सनूपुरे' ३ J 'शानला'

४ 'तुपारदोर्ध्वार्पितगौरशेखरा' ५ 'नितम्बमिम्बाश्चलहेममेखला'

६ 'समुद्रत' ७ 'चिताध्वंचय'

विमुच्य तासांसि गुरुणि सांप्रतम् ।  
स्तेनेषु तन्वश्रुमुद्यतस्तना  
निवेशयन्ति प्रमदा संयोजना ॥ ७ ॥

समुद्रतेनि । समुद्रनो निान स्वप्ने प्रमादक तेन विना व्याप्ता अगाना गा  
यागा मभयो यामा ना । मयावनाम्नाम्युना उग्रन नना यामा ता प्रमदा  
श्रय याप्रतम गुना प्रप्ते गुणा महति कोटुमात्रगानीनि यावत् वामासि  
रमनानि विमुच्य पतिव्यय तनु मृगम् अक वगन कुम्पादि स्तेनेषु कुचेपु  
निवेशयन्ति स्थापयात । स्तेनेषु च छात्रमिनिपते अष्ट रत्नमृग  
वगनमिचय । उग्रस्ते जना रत्नरत्नधारण्डनादिभो भवर्त्तानि लोकगति  
गनुमृत्य अवगगनप्रहारनमान भाव । तन्वश्रुमयस्तेन पाठ ताधावान् ॥ ७ ॥

सचन्दनाम्बुजजलोलयानिले  
सहारयण्डिस्तनमण्डपिणे ।  
सचल्लक्ष्मीरालिगीननिराने  
प्ररोध्यते सुप्तश्याम मन्मथ ॥ ८ ॥

सचन्दनेति । श्यामाम्बुज मन्मथादस्तेन सहित सचन्दनाम्बु  
जलस्य यद्दृष्टान तात्बन्धनस्तन्मण्डप उग्रतिरोपा तेऽनिता समारास्ते ।  
हारयण्डिभिर्महास्तनमागभि सहिताना स्तनमागाना कुमानामपै  
शानैरातिहर्त्तैरिति यावत् । वक्त्रा वीणया सहिता काकलय  
सुप्तमेधनय 'तान' इति मन्मथापगाम् गीतस्य गानस्य निम्बना  
ध्वनयभोज द्वन्द्व । तं सुप्त इव निम्ब इव मन्मथ प्ररोध्यते । यथा सुप्तो नृप  
प्रभाने गानादना प्ररोध्यते तद्वत्प्राम्पेऽभाभूतो मदन सुप्त इति तर्कयित्वा तस्य  
बोधनमेभिर्गद्य विद्वने । प्रहृतस्य व्याकानगदेमदनप्ररोधनोप्रेक्षणादुप्रे  
भात्कार । " ममाननमोप्रेक्षा प्रहृतस्य ममेन यत् " इति लक्षणात् ॥ ८ ॥

सितेषु हर्म्येषु निशालु योषिताम्  
सुरप्रसूतानि सुगानि चन्द्रमा ।  
विलोक्य निर्यन्ध्रमत्सुकत्रिं  
निशालये यानि ह्रियेय पाण्डिताम् ॥ ९ ॥

मिनस्य ता मिनपु सुराधवाल्तेषु हर्म्येषु धनिकगदेषु योषिता कामिनीना  
मस प्रसूतान निशितानि सुगानि वदन्तानि निर्यन्ध्रक निर्यन्ध्र निशालये वी  
र्य दृष्ट्वा । अत्र उग्रप्रसूतिगाना चन्द्रगदित्वेन तन पाण्डित्याभिर्यन्ति मृत्युने।

१ 'सचन्दनाम्बुज' २ B 'निवेशयन्ते' ३ 'सचन्दनेन्दु' ४ B  
अपिने' ५ G N D 'विरोध्यते' J B 'प्ररोध्यते' ६ 'सु  
गाने सुमान' ७ G D N J 'मून मृगम्' 'निर्विश्रम्भ' ८ 'एव'

निशाक्षये राज्यवमाने चंद्रमा उत्सृज्य उरुण्डित सन् ह्रियेव मृज्जयेव पाण्डुरता  
पाण्डुरत्वं याति । अत्र प्रातश्चन्द्रस्य स्वाभाविरिति पाण्डुरता कामिनीनिष्कलं मुस-  
दर्शनज्येष्ठप्रेक्षणादुत्प्रेक्षालम्भार । रक्षणं पूर्वमुक्तमेव । अत्र च ह्रियेनेति पठ  
एवोत्प्रेक्षानुसृत समीचीनं हि ह्रियेनेति पाठोऽसाधु । त्रिलोचनं नूनं नृशमिति पाठो  
नेक्षया निर्यन्त्रणमिति पाठो साधु ॥९॥

असह्यवातोद्धतरेणुमण्डला ।

प्रचण्डसूर्यातपतापिता महो ।

न शक्यते द्रष्टुमपि प्रवासिभिः

त्रियावियोगानलदग्धमानसैः ॥ १० ॥

असंशयं । त्रियाया कान्ताया वियोगो विग्रह एवानलस्तेन दग्धं भस्मी-  
भूतं मानस मनो येषां ते प्रवासिभिः पार्थ ॥ असह्य सौदुमराभ्यो यो वातो  
रागुस्तेनोद्धतम् उपरिक्षितं रेणुमण्डलं धूलिचक्रं यस्या सा । प्रचण्डेन सूर्यस्यात-  
पेन प्रकाशेन तापिता पीडिता दग्धप्राया महो द्रष्टुमपि शीक्षितुमपि न शक्यते ।  
अत्र विद्युक्तप्रवासिजनस्य मन्थनवेक्षणमर्थन्यात्काव्यलिङ्गमलम्भार । “समर्थ-  
नीयस्यार्थस्य काव्यलिङ्गं समर्थनम्” इति तत्त्वक्षणात् ॥ १० ॥

मृगाः प्रचण्डातपतापिता भृशं

तृषा महत्या परिशुष्कतालवः ।

वनान्तरे तौर्यमिति प्रधाविता

निरीक्ष्य भिन्नाञ्जनसंनिभं नभः ॥ ११ ॥

मृगा इति । प्रचण्ड प्रसरो य आतप सूर्यस्त्रिरणास्तैस्तापिता पीडिता  
महत्या तृषा पिपासया परिशुष्काणि तालानि काकुदनि येषां ते मृगा हरिणा  
भिन्नाञ्जनेन कञ्चनेन संनिभं सन्धं नभ आकाशं निरीक्ष्य अवलोक्य वनान्तरे  
अन्यस्मिन्वने प्रधाविता क्षीणं गता । कर्मणोऽधिकरणविविक्षया वनान्तरे  
इत्यत्र सप्तमी । आतिमानलम्भार । तत्त्वक्षणात् “आन्तिमानन्यमिति सुख-  
दर्शन” इति ॥ ११ ॥

सविभ्रमैः सस्मितजिह्वां वीक्षिते

विलासवत्यो मनसि प्रमद्विनाम् ।

अनङ्गसंदीपनमाशु कुर्वते

यथा प्रदोषाः शशिचन्द्रभूषणाः ॥ १२ ॥

सविभ्रमैरिति । शरीरं चन्द्र इव चारुणि मनोहराणि भूषणान्वलंभारं वाता-  
ना विनागवत्य मुदन्त्य । विभ्रमेण विलासेन सहितं, स्मितेनेपदासेन सहितं-  
मिष्टं पुटिलं वीक्षणरपागावलेकनैरिति यावत् प्रगङ्गिनां ताभिर्भुवतिभि

उत्तमैर्वाणां यूना मनमि अनंगमर्दीपनं कामोर्दीपनं कुर्वते । श्रान्तमाह । यथा  
मदये चारु सुदरं भूषणं येषां ते प्रदोषा गजनीसुराणि । मन्त्रेण प्रदोषम-  
वलेक्य कामिनां कामो वर्धते । श्वासिनामिति पाठोऽपि दुर्लभः । तान्प्रदोषे-  
तेपि कामपीडिता भवन्तीति भावः । उपमनोपमेयधर्मवाचकानां चतुर्गणदुष्पा-  
दानात्पूर्वोपनालंकारः ॥ १२ ॥

रचेर्मयूखैर्गमितापिनो भृशं  
चिद्विद्यमानः पथि तत्तपांसुभिः ।

अर्वाहमुखो जिह्मगति श्वसन् मुहु-  
र्णो मयूरस्य तले निपीडति ॥ १३ ॥

रवेगिति । श्वेः सूर्यस्य मयूखैः किरणैर्बुधमन्त्रमभिनापितः पीडितः  
पथि मार्गे तत्तपांसुभिः सूर्यकिरणैः पांसुर्भारजाभिः विद्यमानः । सूर्यकिरणैः  
पीडितः पांसुभिस्तु ज्वलित इत्यर्थः । एतेन तपापेजसा धूलैर्द्रोहकृत्वा निशयो व्य-  
ज्यते । तर्कचान्यत्र “ रविर्गिरि कच्छति तावत्तयाग्न संदहति बालुकाभिकरः ” ।  
अवाङ्मुखोऽधोमुखः । जिह्मा कुटिला गतिर्गमनं यस्य । निर्धगमनस्वभावत्वा-  
देव सर्वस्येति भावः । मुहुर्बोर्भारं श्वसनं णीः गणैः मयूरस्य बहिर्गमनं स्वशरी-  
रपीडनार्थः । तले तच्छरीरस्थायामिति यावत् । निपीडति ध्वनिप्रते । भीति-  
कारणे मयूरे विद्यमानेषु भ्रातृजननाद्विनेषैः स्थलं कारोत्रं व्यज्यत । अन्धगं तु  
“ विद्योपोक्तिरलङ्कारः । कारणेषु कलङ्कचः ” इति ॥ १३ ॥

तृपा महत्या हतयिन्नोद्यमः

श्वसन्मुहुर्दूरं विदग्गिताननः ।

न हस्त्यदूरेषि गजान्मृगेश्वरो

विलोलजिह्वालिताग्रं केसर ॥ १४ ॥

तृपेति । महत्या हत्या तृपा पिपासया हतेः निर्गितो विक्रमस्य दगहन-  
स्योद्यम उद्योगो यस्य सः । मुहुर्बोर्भारं श्वसनं दूरं विदग्गितं विरक्तगिताननं मुनं  
येन सः । विलोला चञ्चला निहा रमना यस्य सः । केसरगजमग्नप्रवेशः ।  
आहिताग्न्यादेराहुतिगन्तवादप्रशङ्कस्य पूर्वनिपातः । अथवा “ इत्याग्रं हस्त्य-  
दयो गुणगुणिनोर्भेदमेवाव्याप्तम् ” इति वामनमृगानुवर्गेण लक्षितं । गजग-  
“ प्रवृत्तं मेऽग्रहस्त्यानुषभाजनम् ” इति मातृलक्ष्यवाक्येन इवा बोधितुं “ अरि-  
के च प्रपाने च प्रपणे कामिधैवत ” इति मेदिनीकोशानुगारेण प्रशान्त्यवधि-  
काप्रशङ्कस्य कर्मधारयमातुः । विलिता कम्पिता जग्रवेमरा मष्टप्राणि यस्य स  
मृगेश्वरः केवरी अदूरेषि स्थितानिति शेषः । गजान् द्विदाल न हन्ति न निपू-  
रयति । विद्योपोक्तिरलङ्कारः । लक्षणं पूर्वमुक्तम् ॥ १४ ॥

विप्रेन्नमीनं द्रुतभीतसारसम् ।

परस्परोत्पीडनसंहतेर्गजै

कृतं सर सांद्रविमर्दकर्मम् ॥ १९ ॥

समुद्रतेति । परस्परोत्पीडनसंहतै परस्परस्योत्पीडनाय नाताय महर्तमि  
ल्लितैर्गर्भैर्हस्तिभि मर समुद्रतानि उत्पात्य दूर क्षिप्तान्यशेषाणि सपूर्णानि  
मृणालाना विसाना जालानि यस्मात्तत् तथाकृतम् । अपिच विपना विपदभि  
भूता माना मत्स्या यस्मिस्तत् । “ विपन्न विपदावान्त ” इति मेदिनी ।  
द्रुता परापिता भीताश्च सारसा पक्षिविशेषा यस्मिस्तत् । साद्रो निविष्टो विमर्देन  
युद्धेन कर्म परो यस्मिन् तथा कृत विहितम् । गजै परस्परनाशाय प्रवृत्तै  
सरसि तथा जन्यमारब्ध येन मृणालजालानि बहिर्गमितानि मत्स्या मृता सा  
रसा. परापिता मर्दमय साद्रो जात ॥ १९ ॥

रविप्रभोद्विघ्नशिरोमणिप्रभो

विलोलजिहास्त्रयलीढमारुत ।

त्रिषोमिसूर्यातपतापित फणी

न हन्ति मण्डूककुलं तृपाकुल ॥ २० ॥

रवीति । रवे सूर्यस्य प्रभया बान्धवोद्विघ्ना बहिर्निर्गता शिरोमणे फणा  
स्परान्तस्य प्रभा नान्तिर्यस्य स । विलोलेन चचलेन निव्हाद्वयेन लीड आस्वादितौ  
मारुत पवनो येन स विपमेव अग्निर्यिषामि । अथवा विपम् अमिदावानल  
सूर्यातपश्चनैस्तापित पीडित । अथवा त्रिषोमिश्चविषामा विषामी इव सूर्या-  
तपस्तेन तापित पीडितोऽनण तृपाकुल फणी मण्डूककुल भेक्तमृत् न हन्ति न  
नाशयति भक्षणार्थेति शेष ॥ २० ॥

मफेनलालावृतघफत्रसंपुटं

धिनिर्गतालोहितजिह्वमुमुखम् ।

तृपाकुलं नि मृतमद्रिगह्वराद्

गवेयमाणं महिषाकुलं जलम् ॥ २१ ॥

मफनति । फनेन द्विद्वारेण सहित ( फस इति महाराष्ट्रभाषायाम् ) फालया  
स्यादस्या आनृत व्याप्त वक्त्रमपुत्र मुग्नसपुत्र यस्य तत् । “ निद्विरोऽपिचर-  
पेत् ” “ साणसा स्यादिनी लाला ” इति चामर । धिनिर्गता बहिर्गता आलो-  
हित आरामन्तालोहितवर्णा निव्हा रमना यस्य तत् । उन्मुग्नम् ऊर्चानि  
मुग्राणि यस्य तत् । तृपाकुल विषामाव्याममतपव सान्द्रमुदय गवेयमाण-

१ ‘ विविप्रमीनाद्रुतभीतसारसम् ’ - ‘ उत्पीडित ’ २ ‘ क्षतम् ’  
३ ‘ पीत ’ ४ ‘ द्रुतमि ’ ५ ‘ पादुगम् ’ ६ D J. N ‘ लो-  
७ २५ ’ ८ D G N J ‘ त्वनि मृता ’

मन्विष्यन् महिषाकुलम् अट्टिगच्छन् पर्वतकंदरात्रिःमूर्ते निर्गते भवती  
ति शेषः ॥ २१ ॥

पटुतरदैवदाहोत्प्लुष्टशप्यप्ररोहाः

पुरुषपथनवेगोन्धितसंशुष्कपर्णाः ।

दिनकरपरितापैर्क्षीणतोयाः समन्ताद्

विदधति मयमुच्चैर्धास्यमाणा वनान्ताः ॥ २२ ॥

पटुतेति । अनिशयेन पटुः पटुवरो यो द्रवो वनाग्निस्तस्य दाहेन उपलनेन  
उत्प्लुष्टा दग्धाः शाखाणां नृणामां प्ररोहा अंकुरा येषु ते । पश्यः कटोरो यो पवन-  
स्तस्य वेगेनोन्धितानि उपरि क्षिप्तानि संशुष्काणि पर्णानि येषु ते । दिनकरस्य  
सूर्यस्य परिनापेनानपेन क्षीणानि नद्यानि तोयान्युदकानि येषु ते वनान्ता वन  
प्रान्तभागा उर्ध्व, उन्नतस्थलनौ धास्यमाणा अवलोक्यमाना मयं विदधति कुर्वन्ति ।  
अथवा उर्ध्वगति मयविशेषणं महर्त्ता भीतिनित्यं : " माहिर्नाकुलम् " नन  
मयययुतेयं माहिर्ना भौगिलोर्कः " इति तत्क्षणात् ॥ २२ ॥

श्वमिति विहगयंगः क्षीणपण्ड्रमस्थः

कपिकुलमुपयाति ह्यन्तमद्रेनिर्मुक्तम् ।

स्रमति गवययूथः सद्यतस्तोयमिच्छन्

शरभकुलमजिह्वे प्रोडरन्त्यम्बु कान्ताम् ॥ २३ ॥

श्वमिति । क्षीणानि पतितानि पर्णानि पत्राणि येषां तेषु दुर्मेषु निष्ठानि  
न विहगयंगः पक्षिमूढः श्वमिति । क्षीणपण्ड्रादृष्टिं श्वमिच्छामं वगेति ।  
ज्ञानं म्लानं उपरितं धानयूथः धंदः पर्वतस्य निकृजं लताकुंजमाश्रयन्ते । तेषामुत्तरमिच्छन् गवय-  
यूथः पशुविशेषाणां गोमरुजानां " गवा " इति भाषायां प्रविष्टानां समूहः  
गवेन इत्यन्तर्नाम्रमति पर्यटति । अत्रिहम् अट्टिलं शरभाणां पशुविशेषाणां कुलं  
समूहः कृगाद्राव्या अभ्यु उदकं प्रोडरति गृह्णाति । शरभाम्बु काशमोरेषु मिह-  
वरिण इति प्रविष्टा अट्टापदा मृगविशेषा । पश्य पर्यटिता दन्त्येनैव मेषमंटेण  
शरभाप्राप्तयेति " नाम्बुर्वायाम्बुमुत्तरवार्द्धिपानत्वरणात् " इति मेषो  
बोधितः ॥ २३ ॥

यिकचनयकुसुमम्वच्छमिन्दूरमाणा

प्रैवलपथनवेगोद्गतेवेगेन नृणाम् ।

तरेविटपलताप्रालिङ्गनन्याकुलेन

दिशि दिशि परिदग्धा भूमय पावकेन ॥ २५ ॥

विकचेति । विम्वच प्रफुड नव नूतन कुसुम्भामिव महारजनमिव स्वच्छ  
मच्छ सिन्दूर रक्तचूर्णं तस्य भा इव भा कान्तिर्यस्य तेन । इथवा विकचनव  
कुसुम्भ सच्छसिन्दूर च तयोर्भा इव भा यस्य तेन । 'सिन्दूर रक्तचूर्णक' इति  
मेदनी । प्रमलस्य प्रचडस्य पवनस्य वायोवगेनोद्भूत उत्पादितो वेगो यस्य तेन ।  
वाताधिक्ये ह्यग्निर्वर्धते । तरुणा ग्रन्थाणा विटपा शाखाश्च लतानामप्राणि च तेषां  
मालिङ्गन आश्लेषे व्याकुलेन समासन्तेन पवनेन वनाग्निना भूमयो भुव प्रदेशा  
दिशि दिशि प्रतिदिश तूर्णं वाय्वति परिदग्धा कृष्णीकृता ॥ २४ ॥

ध्वनति पवनवृद्ध पर्वतानां दरीषु

स्फुटति पटुनिर्नाद शुष्कवंशस्थलीषु ।

प्रसरति तृणमध्ये लब्धवृद्धि क्षणेन

ग्लपयति मृगवर्गं प्रान्तलम्बो दुर्वाग्नि ॥ २५ ॥

ध्वनतात । पवनेन वातेन वृद्ध एधितो दवाग्निर्दानान्न पर्वतानां दरीषु  
गुहामु ध्वनति निनदति । ज्वलताति पाटापेक्षया ध्वनतात पाट मम्यक् । शुष्का  
जलरहिता वनानां वृक्षानां मध्योऽहर्निमभूमयस्तासु पटुनिर्नाद पटुव्यक्तो  
निनाद स्वनो यस्यस स्फुटति विक्रमति । तद्वत् तृणानां मध्ये क्षणेन क्षणादेवा  
न्यकालादव लब्धाधिगता वृद्धिर्यत्र स प्रसरति । प्रान्ते प्रान्तभागे लम्ब  
स मृगवर्गं ग्लपयति पीडयति व्याकुल्यतीत्यर्थः ॥ २५ ॥

बहुतरै इव जात शास्मलीनां वनेषु

स्फुरन्ति वनवर्गीर कोटरेषु द्रुमाणाम् ।

परिणतदलशाखादुत्पतत्याशुवृक्षाद्

भ्रमन्ति पवनधृत सैवंतोऽग्निर्वनान्ते ॥ २६ ॥

बहुतरेति । अग्नि शास्मलीनां पिच्छिदावृक्षाणा "सावरि" इति  
महाराष्ट्रमाषायाम् । वनेषु बहुतर अतिशयेन जात इव प्रादुर्भूत इव द्रुमाण  
वृक्षाणां कोटरेषु वृक्षविवग्नु वनवर्गीर वनवमिव मुरणमिव गीर स्फुरति

१ D J N 'त' 'तनुविक्रम' २ G N 'ज्वरति'  
'पर्वति' ३ B 'पर्वनावद' ४ 'पर्वतान्तरदरीषु' ५ 'स्फुरति'  
६ K पटुनिर्नाद D J G N 'पटुनिर्नाद' ७ D  
'तृणमध्यम्' ८ B K 'क्षयति' 'तपयति' ९ 'यूथम्'  
'दृष्टम्' १० 'दिवाद्' ११ पटुतर इव दान १२ 'ए  
टि' १३ D G N 'पारणतदलशाखानुत्पतत्याशुवृक्षाद्' 'पारे  
व' 'परिणतदलशा' १४ 'दहति' १५ 'सर्वश'



विलसति । परिणतानि पत्राणि दलानि पत्राणि शाखाश्च यस्य तस्माद् वृक्षादाशु  
श्रद्धिति उत्पतति ऊर्ध्वं गच्छति । अथवा परिणतानि दलानि यासा तथाभूता  
शाखा यस्य तस्मात् । पत्रो उल्लोऽग्निना तूर्णं दह्यत इति भावः । ऊर्ध्वगतश्च  
पवनेन धृतः कम्पितो वनान्ते वनप्रान्ते सर्वतः आसमन्ताद् भ्रमति गतागत  
करोति ॥ २५ ॥

गजगवयभृगेन्द्रा वन्हिसतप्तदेहा

सुहृद् इव समेतो द्वन्द्वभावं विहाय ।

दुतग्रहपरिखेदादाशु निर्गत्य कक्षाद्

विपुलपुलिनदेशां निम्नगामाश्रयन्ते ॥ २७ ॥

गजेति । वन्हिना वनाग्निना सतप्ता देहा येषां ते गजगवयभृगेन्द्रा गजो  
द्विपो गवयो गोसदृशो वनरूपभो भृगेन्द्र सिंहश्च द्वन्द्वभावः कल्हः विहाय त्यक्त्वा  
“द्वन्द्व रहस्ये कलहे तथा मिथुनयुग्मयो” इति मेदिनी । सुहृद् इव सखाय  
इव समेता एवभूता, दुतग्रहस्याग्रे परिखेदात्त्रासात् कक्षाद् वनान् निर्गत्य नि  
श्चिन्त्य । “कक्षो वीरवि दोर्मूले वच्छे शुष्कतृणे वने” इति मेदिनी । विपुल  
पृथुल पुलिनदेशः सैन्धवप्रदेशो यस्यास्ता निम्नगामाश्रयन्ते ॥ २७ ॥

कमलवर्नचित्ताम्बुः पाटलामोदरम्य

सुखसलिलनिपेक सेव्यचन्द्रांशुह्रीर ।

— ब्रजतु तव निदाघ कामिनीभिः समेतो

निशि सुललितगते हर्म्यपृष्ठे सुखेन ॥ २८ ॥

प्रियासयोधनपुर सरमुपसहरति । हे सुललितगते । सुललितमतिमनो  
हरगीत गानं यस्यास्तासबुद्धिः तवाविधे हे प्रिये । कमलानां सरोरहाणां वनेन  
निवासैर्न चित्त व्याप्तम् अम्बु यस्मिन् । “वनं नपूसकं नीरनिवासात्यकानने”  
इति मेदिनी । यत्तु वनेन समुदायेनेत्यर्थः स प्रमाणाभावाद्नादरणीयः । पाटलाभा  
रौप्रपुष्पाणाम् आगोदेन मुगसेन रम्यो मनोहरः । पाटलानामामोदो रम्यो य-  
स्मिन्निष्पद्यारयानं विशेषणपूर्वनिपातत्वाद्वहुवचनम् । सुखं सुप्रदायकं सलिल-  
निपेकं सलिलेन निपेकं स्नानं सलिले निपेको वा यस्मिन् । एतेन “सुभगम्  
लिलावगाहा” इति स्मारितम् । सेव्याश्चन्द्रस्याश्रयः निरणा हारा मुक्तामा  
लाश्च यस्मिन् । अथवा चन्द्राश्रय एव हारा चन्द्राशुहारा सेव्याश्चन्द्राशुहारा, य-  
स्मिन् न । निदाघो शीघ्रतु कामिनीभिः सखीभिः समेतो युक्तो रात्रौ प्रा-  
सादतले चन्द्रशालायां सुखेन तव गच्छतु । त्वं प्राप्यकाले सखाभिः सह सीधतले

१ J 'समन्तात्' २ 'सञ्चुभावम्' ३ 'निगम्य' ४ J. G. N  
'देशात्' ५ D J G N 'सविद्वन्ति' ६ 'दल' ७ B 'जाड'  
८ 'समेतम्' ९ B. 'गीते'

गायन्ता सन्ता मुमेव नयेति भाव । गायनामकृत्यैव कालो गायनीय इति सूचयि  
तुमेव सुललितगाते इति संगोचनम् ॥ २८ ॥

इति श्रीकालिदासकृतऋतुसंहारे प्रथम सर्गः ॥ १ ॥

नानि । इदं च खण्डसाय तन्मणं तु साहित्यदर्पणे “खण्डकाव्यं भवे  
काव्यस्यैकदेशानुगारि यद्” इति । अत्र च महाकाव्यैकदेशऋतुवर्णनस्य विहि-  
तत्वात् । अत्र च प्रतिमर्गमन्ते वृत्तभेद स च सर्गलक्षणानुरूपो यथा तत्रैव  
“एकवचनं पदैरपमानेऽन्यउत्तरे” रित्युक्तञ्चादिनि दिग् ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां गायत्रीमन्त्रा १-  
थम सर्गः ॥ १ ॥



# द्वितीयः सर्गः

पर्यायर्जनम् ।

अथ प्रीत्यन्तान्द्वयवहितप्राप्त वरदाकलमुपयुक्तान् ।

सशोकराम्भोधरमतकुञ्जर—

स्नहितपतामोऽशनिशन्दमदंल ।

समागतो राजरदुद्यतद्युति—

प्रीत्यर्जस कामिजनप्रिय प्रिये ॥ १ ॥

गर्शत्वेति । हे प्रिये राजरदुद्यतद्युता नन्द्य द्युति रान्तिर्मेस्य स  
घनानामागम उद्गमोऽधना घनाना मेघानामागमो यम्मन् म वर्पन्तु समागत  
सम्यक्तयोपस्थित । राजान परांगल न प्रशिनति । शार्ङ्गैरभ्युर्कण महितोऽ  
म्भोधर पयोधर एव मन कुजरो गचो यस्य मञ्जु । मन्त्रत्रलधरमणि कुजर  
माङ्ग इति तापर्यार्थः । वृषपक्षे मर्गाकराम्भोधर इव नतकुजरो यस्य म । मेघ  
वर्षालिङ्ग मन्त्रवमाङ्ग इति यावत् । नन्दिदेव त्रीदामिन्येव पताका यस्य ।  
वृषपक्षे तन्दिदिव पताका यस्य । विद्युदिव दामिमपताक इति भावः । अशनि  
गर्शो वज्रप्लवितरेव मर्दन्ते वायुविशेषो यस्य म । 'इका' इति महाराष्ट्रभाषा-  
नाम् । पक्षेऽग्निरिष त्रयो यस्य गान्धो मर्दन्ते वायुविशेषो यस्य म रामवनप्रिय  
कामिजनाना यानुरागा प्रिय पक्षे कामिना यानुरागा प्रिय । वृषा हि नगरप्रवे  
शकाले धन पर्यायन न याचकाप्र दत्तव्य वृषो यथा नृत्नप्रवेशे गया इन्तिन  
माङ्ग्य पताका पुष्पवृत्त वायुवर्तिनश्च प्रवृत्त न तद्द्वय गन्धोऽपीति भावः ।  
एव ॥ पूर्ववदुत्तराङ्ग ॥ १ ॥

नितान्तनीलोत्पलशङ्कान्तिभि

कश्चिप्रमिश्राजमरादिमन्त्रिभिः ।

कश्चिभगभंयमद्रास्तन्त्रभि

समाञ्जिनं याम ग्रमे समन्तत ॥ २ ॥

वर्णाश्च वर्तन्ते तद्ब्रह्मणाममयाः समन्ताच्छुभ्रवर्णाश्च ते । वाग्भटोऽपि गर्भिणीमननो  
पीनो धेनान्तो कृष्णनूचकाविलाह । धनैर्मेषव्योमि समन्तत आममन्तान्ममाचिनं  
व्यासम् ॥ २ ॥

तृपाकुलैश्चातकपक्षिणां कुलैः

प्रयाचितास्तोयभरावलम्बिन ।

प्रयान्ति मन्दं बहुधारवर्षिणो

यलाहका श्रोत्रमनोहरस्त्रनाः ॥ ३ ॥

तृपाकुलैश्चि । तृपाकुलैः पिपासापाण्डितैश्चातकपक्षिणा कुलैः समुदायैः  
प्रयाचिताः प्रायिता । चातकानां मेषैकालंजनत्वदिनि भाव । तौयमैणौदकधि-  
नयेनावलम्बन्तेऽधोगच्छन्ति ते तौयभरावलम्बिन । बहुधरो धारा यस्यां क्रियायां  
यथाभ्यास्तथा बहुधां वर्षन्ति ते । नववारिवर्षिण इति पाठोऽङ्गिष्टः । श्रोत्रस्य  
श्रवणैर्द्रियस्य मनोहर, मनो गर्जितं येषां ते । यलाहका वागिवाहका मेघा इति  
यावत् । पृषोदगदिवाल्वाधु । मन्दं प्रयान्ति जलभारात्मन्दं मन्दं चरन्ति ॥ ३ ॥

यलाहकाश्चादानिदाय्दमर्दलाः

सुरेन्द्रचापं दधतस्तडिदृणम् ।

सुनीक्षणधारापतनोप्रसौयकै

स्तुदन्ति चेतः प्रसमं प्रयासिनाम् ॥ ४ ॥

यलाहका इति । च शब्दोऽर्थः । अपि च । अशनिशब्दः पविशद्वा मर्दलो  
वाप्यविशोपे येषां ते । तडिदृष्टुणो मौर्त्त्या यस्य तन्सुरेन्द्रचापमिन्द्रधनुर्दधतो धार-  
यन्तो यलाहका मेघाः सुनीक्षणानां तिग्माना धाराणा पतनान्येषोमा, प्रगराः सा-  
यका नागवाहिनः वर्णाः प्रवासिनां विद्युक्ताना पान्थाना चेतो मानसं प्रसमं स  
बलान्कारं तुदन्ति पाडयन्ति । “ मेघालोके भवति सुखिनोप्यन्यथाश्रिति येनः  
कष्टाभ्येयप्रणयिनि जनं किं पुनर्दुर्गमस्थ ” इति च मेषगर्दरास्थं पशमप्यनेन  
स्मारितम् । अथ च प्रस्तुतमैरहन्प्रवर्गमिजनपीडाग्रान्नादेवाप्रस्तुतरीरहन्तः  
शुभ्रागपरिस्फूर्ता रामागोविन्दरत्नकागे स्पकमूर्त्त्य इत्यवधेयम् । “ ममातोसितः  
परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेद् ” इति तात्पर्यात् ॥ ४ ॥

प्रभिप्रयैदूर्यनिभैर्मृणादुरैः

सुमात्रिता प्रोत्थितकन्दलीदलैः ।

विभाति श्रेष्ठतरत्नभूषित

परत्नैर्द्विदितिलैः ॥ ५ ॥

- १ B. ' बहुवारिवर्षिणः ' K. ' नववारिवर्षिणः '. २ B. G. ' भीषणाः '.  
K. ' भूषणाः '. ३ B. ' सुनीक्षणः '. ' सुनीत्र '. ४ B. ' गायकाः '.  
५ B. ' निगन्ताः '. ' चनिभिः '. ' दुग्गात् '. ६ ' प्रोहितः '. ७ B.  
' वरः परत्नभूषणा ' ' श्रेष्ठतरत्नभूषिता '.

प्रभिजेति । प्रभिजाः छिन्ना ये वैदूयां बभिनोपला रत्नविशेषान्निर्निभः  
सदृशः । प्रभिजा ऽन्धुण इति व्याख्यानं तु भिन्नमणिविशेषान्वयनवोपमृ-  
कम् । तृणादुर्वर्त्ययमप्ररोहः प्रोत्थितान्बुद्बुतानि कंदलीना यथांमालोद्भववन्मपि  
विशेषाणा “ नदिणां ” इति महाराष्ट्रभाषायाम् प्रभिजानां दलानि पर्णानि  
तैः । “ आनर्भूतप्रथममुत्पलं सन्दर्शयानुसन्दृष्टम् ” इत्यनेनैव रतिना वर्षा-  
काले सन्दर्शनामुपमतिः सूचिता नेममंशे । टट्टगोपसंस्थोद्भवमनाम्रगैः पृष्ठे  
हृत्पद्मचिह्नं रोदकश्च समाचिता व्याप्रा ऽति प्रोत्थिता शोभन्ते रत्नमणिभिः  
वृता वराहनेर्लावण्यवता मणिना विभानि शोभते । अतस्तीक्ष्णमालंकार-  
युवतिरिव पृथ्वी विभातीति भावः । यत् वरागजा वेश्येति व्याख्यानं तद्वागमनी-  
भ्रान्त्या शब्दार्थापटुत्वेन वा धोदध्यम ॥ ७ ॥

सदा मनोऽं सुरतोत्सवोन्मुक्तं  
विकीर्णविम्बोर्णकलापशोभितम् ।  
संमन्त्रमालिङ्गनञ्जुम्यनारुलं  
प्रेषुत्तनुन्यं फुलमद्य वह्निषाम् ॥ ८ ॥

सदेति । सदा नवदी ननेषु रमणाय सुरतोत्सवे रतिमालायांमुमुक्षु-  
ण्डितं विकीर्णः प्रसारितो विम्बाणां महान् कलापो रश्मिभिर्योनिवमंडितं गंड-  
मेण सहितं यत् तदा समंभ्रममालिङ्गने जुम्यने नारुलं ध्यामं वह्निषाम् मृग-  
कुलं समूहोऽयं वर्षाकाले प्रवृत्त प्रारंभं नृपं ननेन देन तमवर्द्धं  
तम् । मैघमालोऽयं मयूग नृपन्तानि प्रसिद्धमेव । मनोऽंमुदलदंल्लुप्तं  
तु मनोऽं मल्लोऽम्बुदम्य मैघस्य नादे गजितं ताम्बन्मोन्मुक्तमिदं । अन्ते =  
पाटभेदाः सुगमाः ॥ ८ ॥

निर्घातयन्त्यः परितस्तद्वृत्तमान्  
प्रेषुद्वयेण सलिलैर्गतिमंशे ।  
स्त्रिय सुदुष्टा इव जातविमुग्धा  
प्रयान्ति नद्यस्यगिर्गं गयोर्गतिम् ॥ ९ ॥



अमीक्षामुजोर्ध्वनता पयोमुचा  
गन्तान्मारीकृतशर्नरीन्प्रपि ।

नटित्वमात्रशितमार्गभूमन्

प्रयान्ति रागादभिन्नादिना म्नि । १० ॥ -०

जर्भा रमणि । । जगत् पुन पुनर्यदे रत्न । मन्त शर विदधत् ।  
 पयोमुचा पयामि मुञ्चति त्यजन् तेन मेधेन दम्बनारीहृत्तपुवनो निवि  
 ओऽन्धकारो यातु ता घनान्धकारा न घनान्धकारा यनायकारा यचनायकारा  
 घनायकारा इव तस्यैव घनान्धकाराहृत्तपुवनो निवि  
 सत्तल्लदृष्टाहृत्तपुवनो गतिश्चिदर्थ । तद्धिता । नृणा प्रभा । कान्ति-  
 मिदंक्षिता नार्गभूमयो पाया ता अमिम रिता रम्भुपर्वन्त्य यो रागाप्रे-  
 म्णा प्रयान्ति गच्छन्ति । “ कातायनी तु या नानि सके । अभिचारिणी ”  
 इत्यमर । महान्धोऽन्धो प्रेम्णा विना नानियो रम्भुपर्वन्त्य गच्छन्ति । इति  
 शोकेवेलया उमा रम्भे ‘ रत्नीतिमगन्तुगच्छे पुण्या घनान्धकारा ।  
 वमति प्रिय नमिना प्रियाल्लग्न्ये प्राप ननु र ईर रत्नीतिमगन्तुगच्छे  
 नविना प्ररन्ति । तत्र तु मदनेन नृणा रम्भुपर्वन्त्य गच्छन्ति । प्रेम्णा विना  
 मुक्ताक्षमन्त्रिलिपि पात्र सम्भुपर्वन्त्य गच्छन्ति । १० ॥

एयोत्ररेभंमगभीरनिर्हने—

स्तदिद्विस्तेजितचेतसो भृशम् ।

पृतापराध्यानधियौषित प्रियान्

परिप्लवजन्ते शयने निरन्तरम् ॥ ११ ॥

पयोधररिति । भागो भयङ्गे गर्भरा गभारा नररना राघापो येषा नै  
पयोधरमर्धस्तन्निद्रिनिशुद्धिर्भयङ्ग-तमुद्देति न खेदत चेतोऽन्त रग यामा ता  
नोदित क्रिय इत गारान्तोऽपगरोऽग्राहनाऽभेभ्यादम्पोऽयायो र्मन्तान्  
प्रियान रमगान् गमने शय्याया नरतर परिचरन्त ता प्यति । श्रुत-  
भयन्तयेपरिर्षया कामिन्योऽपगध विम्वर रमणनाग्निग्न इति भाव ॥११॥

\* त्रिलोचनेन्द्रीवरसारित्रिन्दुभि—

निपिस्तमिन्नाध्वर्यापह्ना ।

निरस्तमाल्यामरणानुल्लेपना

स्थिंता निराशा प्रमदा प्रवासिनाम् ॥ १२ ॥

१ B K 'मुताङ्गम्' २ B 'गुनाम्' 'ननाम्' ध्वनिने 'स्यननाम्' ३ B 'पयोमुगान्' ४ B K 'घनान्कारवृत्' ५ 'पुन्य परा श्रिय' ६ B 'नि सने' ७ B 'घनाङ्गे' B. 'सदनङ्गि' ८ B 'श्रुता' ९ 'श्रुता'





अभीक्ष्णमुच्चैर्धनता पयोमुखा  
प्रनाम्नारोहन्तस्तरेरपि ।  
तटित्वमादक्षितमार्गभूमय  
प्रयान्ति रागादभिर्भारिणा स्तिव ॥ १० ॥

अभीक्ष्णमिति । अभीक्ष्णं पुन पुनरुच्यते । महान्तं सद्य विदधत ।  
पयोमुखा पयामि गुञ्जान् न्यन न तेन मेघेन वन्यन्यकारीहृन्तर्धराणु घनो निरि  
टोऽन्धकारो यामु ता घनान्धकारं न घनान्धकारं । प्रनाम्नारो अघनान्धकारा  
घनान्धकारा इव सप्रयत्ने घनान्धकारं गृह्णन्त्यान् ता, क्षयन्तो रात्रयश्च तामु ।  
सुखललदहृत्गीहृताम् गतिरित्यर्थः । ताडिता ननु प्रभाणि कान्ति-  
भिर्दक्षिता मार्गभूमयो ज्ञाया ता अभिमन्ति रजगमुपमर्शन्तः स्थित्यो रागात्रे-  
म्या प्रयान्ति गच्छन्ति । ' कान्त्यभिनी नु वा चानि मनेः शक्तिरिति ' इत्यमरः ।  
नृणांश्चोन्मत्तरे प्रेम्णा विना कामिन्यो रमणाकृत गच्छन्ति । इति  
शौक्येताया कुमारसम्भवे " रत्नानिभिरागुडो पुष्पैः पुनः प्रविष्टा ।  
वसति प्रिय कामिना प्रियादन्ते प्रापदितु न ईश्वर " इत्य श्लोकेनोक्तं ।  
रविना प्रकृतिः । तत्र तु मन्त्रेण दुष्टं प्रकृतमत्र तु प्रेम्णैव विमेषः ।  
मुताक्ष्णमुच्चैरित्यपि पाठः सम्भवति । न गतिरित्यर्थः । ॥ १ ॥

पयोर्धर्ममिगभीरनिस्थने—  
स्तटिद्विरङ्गजितचेतसो भूशम् ।  
वृतापराधानपि योषित प्रियान्  
परिप्रजन्ते शयने निरन्तरम् ॥ ११ ॥

पयोर्धर्ममिति । भूमो भयङ्गे गर्भागे गभरो निम्नतो विघापो येषा नै  
पयोर्धर्मैस्तत्त्रिभिर्द्विर्भगमयन्तमुद्वेजित रोहित चेतोऽन्त रजग यामा ता  
योषित स्त्रिय वृता तागतोऽवगतोऽन्धकाराऽपेक्षयात्स्योऽन्यायो प्रेक्षान्  
प्रियान् रमणान् शयने शय्याया निरन्तरं परिप्रजन्तः तस्मिन्नि । श्रुत-  
भयनरमेषनिषाया कामिन्योऽपरात्र विमृश्य रमामालिगन्त इति भावः ॥ ११ ॥

मिलोचनेन्द्रीररारिचिन्दुभि—  
निंषिस्तविम्राधरचारपल्वा ।  
निरस्तमाल्यामरणानुलेपना  
स्थिता निराशा प्रमदा प्रयासिनाम् ॥ १२ ॥

१ B K. 'मुताक्ष्णम्'. २ B 'रमताम्' 'नताम्' धमिने'.  
'स्वनतान्' ३ B 'पयोमुखा'. ४ B K 'घनान्धकारवृत्'.  
५ 'पुनः परा स्थित' ६ B 'निम्नते' ७ B 'नन्दि'. B.  
'स्वनदे'. ८ B 'हृता'. ९ 'हृता'.

विलोचनेति । विलोचनानि नेत्राणीन्दिवरार्णाव कमलानीय तेषां ये वारि-  
विन्दोऽध्रुविन्दवस्तैः । निषिक्ता आर्द्रा विम्बाधरा विम्ब इवाधरा अधरोष्ठा  
निषिक्तविम्बाधरास्ते चारुपद्मा इव यासां ता रस्तकोमलाधरोष्ठा इत्यर्थः ।  
निरस्तानि त्वस्तानि मान्यानि कुसुमान्वाभरणान्यलङ्कारा अनुलेपनान्यंगरागाः  
चन्दनादयो याभिस्ताः प्रयागिनां पान्थानां प्रमदाः स्त्रियः । प्रोषितभर्तृकाणां  
साधारणोऽयं मार्ग इति भावः । निराशा आशान्तिरहितता स्थिता आसन् । तापदं  
मेघमुद्गनमनलोत्पन्नं प्रियं नानागन्धं वीक्ष्य तदालम्बने निराशा अभवन् इत्यर्थः ॥ ११ ॥

विषाण्डुरं कीटरजस्तृणान्वितं

भुजङ्गयद्वहगतिं प्रसरिणम् ।

मस्तापसं भेककुलैर्निरीक्षितं

प्रयाति निस्त्राभिमुखं नयोदकम् ॥ १३ ॥

विषाण्डुरमिति । विशेषेण पाण्डुरं पीतवर्णमिधं सितम् । “पाण्डुस्तु पीत-  
भागाद्भेकः केतवीधुलियमिधः” इति शाङ्कार्षेयः । मृत्तिसामिश्रितफेनवायादिति भावः ।  
कीटाश्च रजोगि धूर्जदरणाश्च तृणानि च निगन्धितं पुष्पं भुजङ्गयद्वहगतिं  
यथा कुटिला मनिर्गमनं यस्य तन् प्रसरिणमित्यन्तर्गतं गमनक्षालं मान्येन भीत्या  
साहितं गताभ्यर्चनं भेककुलैर्निरीक्षितं इति सर्वबुद्धयेति भावः । नयोदकं  
दरीयाण्येद्वहं गूढं जलं निस्त्राभिमुखं निगम्य नीचप्रदेशतयाभिमुखं प्रयाति  
इति । एवमात्रे विवरणं कृतम् ॥ १३ ॥

कलापचक्रेषु बह्वर्धमूलेषु नवम्प नूनस्योन्यलम्प कमलम्याक्षया लिम्पया भ्रान्त्ये-  
न्यर्थः यान्ति निपतन्ति । कलापचक्रमेवौनालोस्तिनपूर्वं विजातीयं कमलमिति  
बुध्या तत्र गच्छन्तीत्यर्थः । मौट्यं तु चिरपरिचितायाः प्रकुम्पिताया नलिन्या-  
म्यागः कलापचक्रेषु नवोन्यलन्वबुद्धिरिति भावः । विपनपुष्पामिति पाठा  
पेक्षयाऽयमेव प्रकुम्पितामिति पाठः सार्धवान् । पद्मनाशे स्वाश्रयार्थं पश्येदतां  
भ्रमराणां पद्मपदं कलापचक्रमवलोक्य तत्र निवसतां न महाप्रादुर्भसि तु पुष्पितं  
नलिनीं परित्यजतां चमत्कारि कमललिम्पया कलापचक्रे निपततामेव तन्मौट्यं  
युज्यत इति दिक् । भ्रान्तिमानलंकारः ॥ १४ ॥

धनद्विपानां नवचयोरिदस्यनै-

मंदान्वितानां ध्वनतां मुहुर्मुहुः ।

कपोलदेशा विमलोत्पलप्रभाः

समृद्धयूर्ध्वमदयारिमिश्रिताः ॥ १५ ॥

धनद्विपानामिति । नवा नूनना ये वार्गदा मेघास्तेषां स्तनेर्गर्जनं मंदान्वितानां  
मदेन युक्तानाम् । अन्यगजशङ्खशंख्या मत्तानाम् स्वभावोक्त्यं करिणां यत्तेऽन्य  
गजदर्शनेनैन्मत्ता भवन्ति । तथा चोत्तमं रघुवंशेऽनेन कविना “बन्धेतरानेकपदशनेन  
पुनर्दिदीपे मददुर्दिनार्था” इति । मुहुर्मुहुर्वारंवारं ध्वनतां गर्जतां धनद्विपानामारण्य-  
वगजानां विमलानि स्वच्छान्युत्पलानि कमलानि तेषां प्रभेद प्रभा येषां ते कपो-  
लदेशा गण्डप्रदेशाः समृद्धयूर्ध्वमदयारिणां यूर्ध्वः समूहः गह्वितानि तैः । “यूर्ध्वं तिर्य-  
क्वमूहेऽर्था” इति मेदिनी । स्ववारिमिश्रितोदरधिता व्याप्ता आमन् ॥ १५ ॥

संतोयनप्राप्नुदधुम्बितोपलाः

समाचिताः प्रम्रयणैः समन्तन्तः ।

मधुत्तनृत्यैः शिखिभिः समाश्रुताः

समुत्सुकन्व जनयन्ति भूधराः ॥ १६ ॥

मेति । तैर्यददकः गहिता नसा येऽम्बुदा मेघास्तैरुम्बिताः समृद्धा उपला  
प्रभरा येषां ते । “उपलः प्रभरे रत्न” इति मेदिनी । प्रयवन्ति संतरः समन्ततः  
मधुभागेषु समाचिताः सम्यग्व्याप्ताः । प्रम्रयं प्रारब्धं नृत्यं भर्तनं यैस्तैः शिखिभि-  
र्मयूरैः समाश्रुताः व्याश्रुता भूधरा पतताः समुत्सुकन्व मनसि दर्शनं शेषः । जनयन्त्यु-  
यन्ति । नितरोदकशालान्तर्यन्मयूगम्भूधरानवलोक्य मनसि भवंम्याप्य-  
यत इति भावः । मितोपलाभाम्बुदधुम्बितोपला इति पाठे मितानां  
गमभेदाभा येषां तैरम्बुदैर्धुम्बिता उपला देयामित्यर्थः । परं

नायागमनं रातोयनमाम्बुदेति पदेन गम्यथोत्थत इति स एवान् पाटोऽर्हात्  
इत्यवसेयम् ॥ १६ ॥

कदम्बसर्जार्जुनकेतकीचनं

विकेम्पयस्तत्कुसुमाधिवासितः ।

सशीकराम्मोषरसंगशीतलः

समोरणः कं न करोति सोत्कृष्टम् ॥ १७ ॥

कदम्बेति । कदम्बो नीपः सर्जः सालोर्जुनः ककुभः केतक्यश्च तासा वनं  
काननं विकेम्पयंस्तपां कुसुमैः पुष्पैरबिवासितः संस्मृतस्तत्पुष्पमुगन्धिरित्यर्थः ।  
शीकरैरम्बुसङ्गः सहितो योऽमोषरो मेघस्तस्य संगेन संबन्धेन शीतलः शीतः ममी  
रणो मादतः कं सोत्कृष्टं सोत्कृष्टं न करोति । सकलोपि जन ईदृशमाध्याय मादतं  
सोत्कृष्टो भवतीत्यर्थः ॥ १७ ॥

शिरोरुहैः श्रोणितटायलंघिभिः

कृतावतंसैः कुसुमैः सुगन्धिभिः ।

स्तनैः सहारैर्वर्द्धनैः संसीधुभिः

स्त्रियो रतिं संजनयन्ति कामिनाम् ॥ १८ ॥ १७-१८

शिरोरुहेरिति । श्रियः प्रमदा. श्रोणितटे वटिपथादूर्ध्वोऽवलम्ब्यन्ते तैः  
शिरोरुहैः केचै । कृतावतंसः शेखरो येषां तैः सुष्ठु गन्धो येषां तैः कुसुमैः पुष्पैः  
“गन्धस्यैतृप्तिमुसुरभिभ्य” इत्यनेन समासान्त इकोऽर्जवतंसो न स्त्रियां स्यात्कर्णे  
पूरे च शेखर ” इति मेदिनी । सहारैर्मुक्तामलिकासहितैः स्तनैः संसीधुभिः मीधुने-  
धुरसज्जन्धेन पञ्चन मयेन सहितैः । “संधुरिधुरगेः पञ्चरपञ्चरासयो भवेद्” इति-  
वचनात् । वदनैर्मुक्तैः कामिना विलासिनां रतिं प्रीतिं संजनयन्ति सम्यगुत्पाद-  
यन्ति ॥ १८ ॥

अतैकः शेषकः श्रेयः प्रमत्तादृशाययते ।

वर्द्धन्ति वर्धन्ति नदन्ति भान्ति

ध्यायन्ति नृत्यन्ति समाश्रयन्ति ।

मयो घना मत्तगजा यनान्ताः

ता दन्तिनो नदन्ति गर्जन्ति । वनान्ता वनश्रान्ता भान्ति शोभन्ते । प्रियाविहीना,  
कान्तापियुक्ता ध्यायन्ति एकाग्रमनसा निमिषं कान्तामर्तं चिन्तयन्ति । शिथिलो  
मयूरा वृत्सन्ति मेघागमनेनेति भावः । शृङ्गा वानराः समाश्रयन्ति कुत्तापि स्वाश्रयं  
विचिन्वन्ताल्लभ्यः । वपांस्तल्पयन्तां त्रीडन्तो वानरा जटननीडत्वाद्वपांस्तु यत्र कु-  
त्तापि स्वाश्रयं विलोभयन्तात्यर्थः । यथासांग्यालंकारः । तद्वक्ष्ये तु “ यथासंख्यं  
क्रमेणैव कमिकाणां समन्वय” इति ॥

तडिडिताशक्रधनुर्विभूषिताः

पयोधरास्तोयभरावलम्बिनः ।

रिन्यश्च कान्चीमणिफुण्डलोन्मुला

हरन्ति चेतो युगपत् प्रवासिनाम् ॥ १९ ॥

तडिडिति । तडिडिता सताकारा विभुच्छक्रधनुर्विभूषिताश्च ताभ्या विभू-  
षिता अलंकृताः तोयस्योदस्य भरेणाधिरूपेणवलम्बन्ते ते पयोधरा मेधाः । पयसां  
वग इत्येव गमाधो नोपपद्यते पुनरुपपन्नमममेतु कृष्णम् इति वत्स्योदर इति-  
म्याद् । कान्ची रगता मणिफुण्डलानि रत्नवचिनानि कर्णभूषणानि च तेज्ज्वला  
दीप्तिमत्तः स्त्रियः प्रवासिना पान्थानां चित्तमन्तःकरणं युगपदेवैव हरन्ति ।  
प्रवासिनो नरा मागे तोयभरावनमान् विधुलतो मेधान् रमनलंकृतमध्याः  
मरणभूषणा ललनाधारलोभय चेतोविरहितत्वं यान्तीत्यर्थः । “यवकर्णयोरेव  
पमदारलाहकयोः पान्थचेतोहरत्वं पमाधर्म्यात्तुल्ययोगितार्थम्” ॥ १९ ॥

माला कदम्बनयकेसरकेतकीभि-

रायोजिताः शिरसि विभ्रानि योषितोऽथ ।

कर्णान्तरेषु ककुभद्रुममञ्जरीभि-

रिन्दलानुशूलरचितान् रत्नसङ्गाथ ॥ २० ॥

माला इति । योषितः प्रमदा अत्र कदम्बानि नीलकुमुदानि ननानि दे-  
सराणि यदुल्लसन्तीनि केतकश्च नाभिरायोजिता निमित्ता प्रविष्टा इत्यर्थः । मालाः  
सजः शिरसि मूर्धनि वेशपाश इत्यर्थः । कर्णान्तरेषु कर्णोपांगमणेषु । अन्तर-  
राद्रुम्य बहिर्वापत्वं शुभ्रमिदमेव । ककुभद्रुममञ्जरीमण्यं पण्डितं तलिनाभ-  
रिन्दयाऽनुशूलं यथाभ्यास्तथा रचितान् प्रतिफलनसंज्ञान् कर्णभूषणानि विभ्रानि  
भारयन्ति ॥ २० ॥

१ पुष्पाद्यंतसमुरभीरुतकेशपादाः ।

श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे

शय्यागृहं गुरुगृहात्प्रविशन्ति नार्यः ॥ २१ ॥

कालागुरिति । कालागुरुः कृष्णागुरुः प्रचुरो यस्मिन्नेन चंदनेन चर्चितानि  
लिप्तान्यङ्गानि यावाणि यागां ताः । “अंगगात्रवष्टेभ्यो यक्तव्य”मिति धार्मिकेन  
वैरूप्येनो दीप् । “अंगं गात्रे” इति मेदिनी । पुष्पाद्यंतगेन पुष्पशेखरेण सुरभि-  
हृतः सुगन्धीकृतः केशपादाः केशसमूहो यामा ताः । धनंस्तु पुमान्कर्णपूर-  
दारयोरपीति मेदिनी । अथनंत इत्यस्य कर्णपूरइति व्याख्यानं नात्र मनोरमं तेन मन-  
लस्य केशपादस्य सुगन्धीररणासंभवात् । रिनु शेखर इत्येव व्याख्यानं ( महा-  
राष्ट्र भाषायाम् “ गजरा ” ) समुचितमिति दिष्ट । श्रियो नार्यो जलमुचा मे-  
घाना ध्वनिं गजितमानस्य गुरगृहच्छुशुरादिगृहान्छयागृहं शयनस्थानं प्रविशन्ति  
मदनजनकं चन्दनदिवं धारयन्त्योऽपि कामिन्यो मेषगर्जनारणनेनापारयन्त्यो  
मन्मधविनारं सोढुं शठित्येव भर्तृसान्ध्याय शय्यागृहं गता इति कारणान्तर-  
योगतः कार्यमौक्यान्समाधिनामालङ्कारः ॥ २१ ॥

कुचलयदलर्नलैरुद्धतैस्तोयनघ्नै-

मृदुपवनविधूतैर्मन्दमन्दं चलद्भिः ।

अपहृतमिव चेतस्तोयदैः सैन्द्रचापै-

पथिकजनघधूनां तद्वियोगाकुलानाम् ॥ २२ ॥

कुचलयेति । कुचलयानां नीलोत्पलानां दलानां पर्णानीव नालेरसितवर्णैरनतै-  
र्याम्भितैस्तोयेनोदरेण तद्भारेणेत्यर्थं नम्रैरतएव मृदुना पवनेन वातेन विधूतै-  
रभितैरेतएव च मन्दमन्दं शनैः शनैश्चलद्भिर्गच्छद्भिः सैन्द्रचापैरिन्द्रचापेन-  
न्द्रधनुषा साहितैस्तोयदैर्मेषैस्तेषां पथिकानां वियोगेनाकुलानां पीडितानां पथि-  
गजनयुनां पान्ययुर्तानां चेतोऽन्तःकरणमपहृतमिव हृत्वां नानमिव । मालि-  
नीगर्जनं लक्षणं त्वरतमेव । अथ मृदुपवनविधूतैरित्यनेन मेषद्वयं “मन्दमन्दं  
नुदति प्रयनध्वनिरूल” इति पद्य म्मारितम् ॥ २२ ॥

मुदित इव कद्म्वैर्जातपुष्पैः समन्ता-

त्पवनचलितशाखैः शाखिमिर्नुत्यनीच ।

हसितमिव विधत्ते संचिभिः केनकीनां

नवसलिलनिपेकच्छिन्नतापो वनान्तः ॥ २३ ॥

मुदित इति । नवस्य नूतनस्य सलिलस्योदकस्य निपेकान्मिञ्चनाच्छिन्न

१ ‘दललील’, २ ‘रुद्धतै’ ३ ‘स्तोयनघ्नै’ ४ ‘विशेषा’  
५ ‘पान्ययुर्तानां’ ६ B. K. ‘तद्वियोगक्षतानाम्’ ७ ‘जाति’ ८  
‘सुतीति’ ९ B. K. ‘निपेकान्छिन्नताप’.

शान्तस्नापः पीडा यस्य ■ वनान्तोऽग्न्यप्रान्तः ममन्नात् जातानि पुष्पाणि दुसु-  
मानि येषां तेः बद्धम्वर्मुद्धित इव संतुष्ट इव । पवनेन चातेन चालिताः कम्पिताः  
शाखा येषां तेः शाखिभिर्दृष्टेर्वृत्तनीच मर्तनं विदधातीव । केतकीनां सूचिभिः  
परागेर्दक्षितमिव ह्रस्वमिव विधत्ते कगेति । ह्रस्वस्य शुभ्रवर्णलाकेतरीपरागे  
स्तदुत्प्रेक्षा युज्यत एव । उत्प्रेक्षालंकारः २३ ॥

शिरसि बकुलमालां मालतीभिः समेतां  
विकोसितनयपुष्पैर्युथिकाकुङ्कुमलैश्च ।

विकचनयकदम्बैः कर्णपूरं वधूनां

रचयति जलदीपः कान्तवत्काल एव ॥ २४ ॥

निरर्मानि जलदाना मेघानामोषः समूहः यस्मिन्म जलशेष एव कालो वर्धतुः  
कान्तद्रुतैश्च वधूनां भार्याणां शिरसि मूर्धनि केशपादा इति यावत् । मालतीभिर्मो-  
लतीपुष्पैः समेता युक्ता बकुलमालां केसरदाम रचयति निबध्नाति । यथा  
प्रेम्णा भर्ता भार्याकेशपादो मालानिजघनं संपादयति तद्वदयमपि पुष्पादिना तत्सं-  
पादयतीति भावः । निरर्माः प्रकुर्नेनवपुष्पेर्नतनकुसुमैर्युजिताया मागध्याः  
“जाई” इति महाराष्ट्रभाषाया । कुङ्कुमैः कलिराभिश्च विकचानि संकुलानि  
नवानि कदम्बाणि नीलपुष्पाणि तेथ वधूनां स्त्राणां कर्णपूरं कर्णभूषणं रचयति  
करोतीत्यर्थः । उत्प्रेक्षालंकारः ॥ २४ ॥

दधति वरंकुचाग्रैरुन्नतैर्हारयष्टि

प्रननुंसितदुकूलान्यायतैः श्रोणिचिम्बैः ।

नयजलकणसेकादुद्धतां रोमराजी

ललितगालिचिम्बैर्मध्यदेशैश्च नार्यः ॥ २५ ॥

दधतीति । नार्यः प्रनदा उन्नतैश्चमुरी. कगेः श्रेष्ठैः कुचाग्रैः स्नानाग्रेहार-  
यष्टि मुक्ताहारभागं । यष्टिद्रो हारभागवाचकः । महाराष्ट्रभाषाया “पदर”  
इति । आयतैश्चिम्बुर्न श्रोणिचिम्बैः कटिपथाद्भूमैः प्रननुनि सूक्ष्माणि मितानि  
शुभ्राणि दुकूलानि वस्त्राणि । ललिताना मुन्दराणा यलाना विवर्ताना भद्रा रचना  
येषु तैर्मध्यदेशैर्नार्या जलवर्णानामुदरविन्दुनां मेकान्मिञ्चनादुद्धतामुपमा रोम-

## तृतीयः सर्गः



शरद्वर्णनम् ।

ममामने शरत्कालं वर्णयन्ति ।

काशांशुका विरुचपद्ममनोज्ञयन्त्रा  
सोन्मादहंसरवेनूपुरनादरम्या ।  
आपक्वशालिरचिराननगात्रयष्टि

प्राप्ता शरद्वर्णयधूरिच रूपरम्या ॥ १ ॥

काशांशुकेति । काशमेव तृणविशेष एव “ लवहाटे ” इति महाराष्ट्र-  
भाषायामंशुक वल्गु यस्या सा । पक्षे काशमित्रांशु यस्या । श्वेतवसनधरिणी-  
त्यर्थः । विरुच प्रफुल्ल पद्ममेव मनोज्ञं सुन्दरं वक्त्रमानने यस्या सा । पक्षे वि-  
रुचपद्ममिव मनोज्ञं वक्त्र यस्या । सोन्मादानामुन्मादेन मदेन महिताना  
हसाना रव एव नूपुरस्य मर्चरस्य नादः शिञ्जितं तेन रम्या मनोज्ञा पक्षे सो-  
न्मादहंसरव इव यो नूपुरनादस्तेन रम्या । आपक्वा आसमन्तापरिणता शालि-  
कलम एव रचिरा सुन्दरा आनतेपन्नम्रा गानयष्टि शरीरयष्टिर्यस्या । “ शालिस्तु  
कलमादौ चे ” ति मेदिनी । पक्षे आपक्वशालिरिव रचिरानतगात्रयष्टिर्यस्या । आपक्व-  
शालिरचिरातनुगात्रयष्टिरिति पाठ इत्युक्तशेत्वर्थः । अतः स पाठो न समच्छन्दः । रूपेण  
सौन्दर्येण रम्या शरद् नववधूरिव नूतनवधूरिवागता । उपमालकारः । यथा नववधूल-  
क्षितलक्षिता नम्रमुखागच्छति तद्वदियमपि पक्वशालिमपेण नतमुखीत्यर्थो  
गम्यतेऽस्मिन् आपक्वशालिरचिरानतगात्रयष्टिरिति पाठ इत्यलम् ॥ वसन्ततिलका-  
गतम् ॥ १ ॥

काशैर्मही शिशिरदीधितिना रजन्यो

हंसैर्जलानि सरितां कुमुदैः सरांसि ।

सप्तच्छदैः कुसुमभारनतैर्वनान्ता

शुद्धीकृतान्युपवनानि च मालतीभि ॥ २ ॥

काशैरिति । काशे काशपुष्पैर्मही पृथिव्या । शिशिरा शीतला दीधितयोऽ-  
श्वो यस्य तेन चन्द्रेण रजन्यो रात्रय हमैराजहंसैः सरिता नदानी जलानि ।  
कुमुदैः श्वेतवमलैः सराणि । कुसुमाना पुष्पाणा भारेण नतैर्नक्षैः सप्त-  
पर्णैर्वनान्ता वनप्रान्तभाषा मालतीभिर्मालतीपुष्पैश्चोपवनानि शुद्धीकृतानि शुद्धा-  
कृतानि ॥ २ ॥



चन्वन्मनोक्षदफरीरसनाकलापाः

पर्यन्तसंस्थितासिनाण्डजपङ्क्तिहराः ।

नयो विद्यालपुलिनोद्यनितम्यविम्व्या

मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥ ३ ॥

चमदिनि । चमन्ती मनोक्षा मञ्जुदा शफरी शुभ्रो मन्यविशेष एव रमनाक-  
लापः काश्यागुणो यामां ताः । पक्षे चन्वन्मनोक्षदफरीव रमनाकलापो  
यामाम् । पर्यन्ते प्रान्तदेशे संस्थिता ये मिताः शुभ्रवर्णा अञ्जना हंसादयः  
पक्षिणश्च एव हागे मुक्ताहागे यामां ताः । पक्षे पर्यन्तर्नाम्यनमिता-  
ण्डजा इव हारो यामां ताः । विद्यालः पृथुतो यः पुलिनो वातुकाप्रान्तः ॥ एव  
उरु महद् नितम्बमिव दलिपद्माद्भागो यामा ताः । पक्षे विद्यालपुलिन इवोद-  
नितम्यविम्वं यामां ताः । नयोऽद्य अरद्वर्णने मदनयौवनजेनेनियाम्यहिताः स-  
मदाः प्रमदा इव मन्दं शनैः शनैः प्रयान्ति गच्छन्ति । उपमालंकारः ॥ ३ ॥

व्योम क्यचिद्रजनशङ्खमृणालगौरै-

स्त्वंकमाम्बुमिलेषुतया शतशः प्रयानैः ।

संलक्ष्यते पवनवेगचलैः पयोदै-

राजेय आमरेक्षतेरुपवीत्यमानः ॥ ४ ॥

व्योमिति । व्योमाकाशं क्यचिन् कुत्रचिद्रजनं गोप्यं शङ्खः कम्बुमृणालं शिम-  
ष तानां च गौराः शुभ्रवर्गाभ्यः । चवनमम्बुदर्व ईमैरन एव लघुतयोदरभार-  
भावाच्छतशः शतं शतं प्रयानैः पवनवेगेन चलैश्चलैः पयोदैर्भामरगणैर्गणैश्च  
मरीचैर्वीज्यमानो राजेय नृप इव संलक्ष्यते क्ष्यते शोभते । उपमालंकारः ॥ ४ ॥

निधिरञ्जनप्रचपकान्ति नमो मनोक्षं

यन्धूकपुष्परचिनाऽरुणिता च भूमिः ।

यम्राक्ष पङ्ककलमावृतभूमिमागाः

प्रोत्तेरुण्टयन्ति न मनो भुवि कस्य दूनः ॥ ५ ॥

भिर्भानि । निधिरञ्जना योऽञ्जनप्रचपः कल्लममूहमूहान्तिः प्रमा-  
दस्य तत् । मनोक्षं सुन्दरं नम आकाशम् कन्धूकपुष्परचिनां यम्राक्षपुष्पैः  
“ दुपारी ” इति भाषाशब्दम् प्रमोदे रचिता मराठिना अरुणिता  
रक्षिता यस्याः सा भूमिश्च । पङ्कः कल्लमैः शालीनगह्वरा वेष्टिता भूमिमागा

१ ' वन्या ' . २ ' भानि ' . ३ D. J. N. ' पुष्टिमान् ' . ४ ' देश ' .  
५ ' वीणा ' . ' मुक्ता ' . ६ B. ' उन्नेक्षते ' . ' उन्नेक्षते ' . ७ D. J. N.  
' यामावर्गः ' . ८ B. ' रचिनीयमानः ' . ' रचि वीज्यमानः ' . ९ B.  
' रज्जुमारणिता ' . ' निर्वरेक्षिता ' . १० ' चरद्वर्णा ' J. N. ११  
' चारद्वर्णा ' . ' पङ्ककलमाचिन ' . ११ B. ' चरद्वर्णा ' .

यथा ने वप्राश्च चारुमग्नप्रभूमिभागाः इति पाठे तु चारुमनोहरे. कमठेरा-  
गता भूमिभागा येषां ने वप्राश्च इत्यर्थः । “ वयं प्राकारगेधयोः । धेने ताने  
चये ग्ता’ इति हेमचन्द्रः । भुवि कस्य यूनां जनो भानमं न शोऽन्यथा न्त गो  
न्यथं न विद्वन्ति । अथि तु सर्वम्वापीत्यर्थः ॥ ५ ॥

मन्दानिलकुलितचारुविशालशाख

पुष्पोद्गमप्रचयकोमलपल्लवाग्र.

मत्तद्विरेफपरिपीतमधुप्रमेक-

चित्तं विदारयति कस्य न कोविदाग्र ॥ ६ ॥ १५ ॥ ७

मन्देति । मन्देनत्वेनानिर्गन्धेन पञ्चनेनाकुलिता पाडिगा. कस्यना इति  
‘चाचनारव. सुन्दरा विशाला मन्थः प्राग्वा स्वंश यस्य सः पु’पाण्य दृशुमाना  
मुदमयोपनेः प्रचयेनाधिरयेन कोमलानि मुकुमाराणि पञ्चाना पर्णानाम  
प्राणि यस्य सः । मतेमदयुरतेङ्गिकेभ्रमरैः परिपीतां मधुना मकरन्दम् प्रमेकः  
प्रसरो यस्य सः कोविदाग्रधमनिर्गन्धः “ चाचन ” इति महाराष्ट्रीयभाषायाम् ।  
अस्य चित्तं न विदारयति । कस्य मानस विद्वान् न स्वीत्यर्थे तु सर्वम्वा  
प्यर्थः ॥ ६ ॥

तारागणमेघरभूपणमुदहन्ती

मेघार्चरोधपरिमुस्तशशांकवस्त्रा ।

ज्योत्स्नादुकुलममलं रजनीं दधाना

वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला ॥ ७ ॥

तांति । ताराणां नक्षत्राणां गण, समूह एव प्रवर धेनुं भूपणमल्लकारो  
वस्त्राः पक्षे तारागण इव प्रवरभूपणं यस्याः. मेघानामवरोधेन व्यरगनेन परि-  
गृहिता यः शशाङ्कभस्त्रा यः एव वस्त्रं यस्याः मा । पक्षे मेघारगेरपरिमु-  
स्तशशाङ्क इव वस्त्रं यस्याः । “ मन्दे ” अर्धे ज्योत्स्नं नदिर्वैव बुद्धिं दधाना बाला  
रम्यगीभूता सा प्रबाला प्रमदा युवतिरिव वृद्धिं प्रयानि । शम्भिरां न्यर्गाभूता  
रात्रिः कमेन वर्धने तदनुगेऽन्यमृगिनिगिति भावः ॥ ७ ॥

संरुण्डयाननविभ्रट्टितर्वीचिमात्राः

कादम्भमारसैर्बुलाबुलतीरदेजाः ।

कुर्यन्ति हंसचिरन्तः परितो जनस्य

प्राणिं मंगेगृहजोऽग्नितान्त्रिण्य ॥ ८ ॥

१ J. N. D ‘ ताराप्रमाणः ’. ‘ चारुमनोहरे ’. ‘ गर्वमनोहरे ’. ‘ प्रचय ’.  
‘ प्रचयमल्लपत्राङ्ग ’. २ D B. J. ‘ प्रचय ’. ३ B. ‘ मेघारगेर ’.  
‘ दधाना ’. ४ ‘ चाचनार्चयति ’. ‘ चाचनार्चयति ’. ५ G N. ‘ चकार ’.  
J. ‘ यम कमठेरागताः प्रभूमिभागाः ’. K. ‘ मतेमदयुरतेङ्गिकेभ्रमरैः ’.  
मते मतेमदयुरतेङ्गिकेभ्रमरैः.



सोन्मादहंसमिथुनैरुपशोभितानि

स्वच्छानि फुल्लकमलोत्पलभूषितानि ।

मन्दप्रभातपवनोद्गतवीचिमाला-

न्युत्कटयन्ति सहसा हृदयं सरांसि ॥ ११ ॥

सोन्मादेति । सोन्मादानामुन्मादेन विनविभ्रमेण सहितानां भूतानामिति यावत् “उन्मादश्चित्तविभ्रमः” इत्यमरः । हंसानां मिथुनैर्द्वन्द्वैरुपशोभितान्यलंकृतानि । स्वच्छान्यमलानि पुत्रानि विषमिमानि कमलानि पद्मान्युत्पलानां नदीवराणि च तैर्भूषितानि । मन्देन प्रभातपवनेन प्राणवायुनोद्गतोत्पन्ना वीचीर्या लहरीणां माला प्रविक्ष्येषु तानि सरांसि सरोवराणि हृदयं मानसं सहसा अतर्जितमुत्कटयन्ति । सौत्वष्टं विदधति । “अतर्जिते तु सहसे” इत्यमरः । प्रमथमिति पाठे तु बलात्कारेणेत्यर्थः । ११ ॥

नष्टं धनुर्वलभिदो जलशोदैरेषु

सौदामिनी स्फुरति नार्ध वियत्पताका ।

धुन्यन्ति पक्षपचनेन नभो बलाकाः

पश्यन्ति नोद्धतमुखा गगनं मयूरा ॥ १२ ॥

नष्टमिति । अथ जलदानां मेघानामुदरेषु गर्भेषु बलभिद इन्द्रस्य धनुर्नष्टं विलुप्तम् । वियत् आकाशस्य पताका पञ्चभूताः सौदामिनी विद्युश्च स्फुरति न विलसति । बलाका पक्षिबिद्येष्टाः पक्षपचनं, पञ्चवातेनभो न धुन्यन्ति न कम्पयन्ति । दधनमूर्ध्वं मुखं मेघा ते मेघाः प्रलोचयामहेति भावः मयूरा बहिर्भा गगनं न पश्यन्ति । वर्षाकाले हि मेघसन्निधानाद्बलाका वियदलंकुर्यन्ति । उक्तं हि पक्षिवरेण मेघसंदेशे “सैविर्यन्ते नवनसुभगं खे भवन्तं बलाकाः” इति । अधुना । मेघाभाषात् सन्नेय ने पक्षिण इत्यभिप्रायेणेदम् ॥ १२ ॥

नृत्यप्रयोगरहितान् शिञ्जिनो विहाय

हंसानुपति मदनो मधुरप्रेमीतान् ।

मुक्तेषां कदम्बकुटजाङ्गनसंजनीपान्

सप्तच्छदानुपगता कुसुमोद्गमधीः ॥ १३ ॥

नृपेति । मदनो मन्मथो नृत्यप्रयोगेण नर्तनप्रयोगेण रहितान् शिञ्जितान्

१ U. G. N. 'स्वच्छानि'. २ 'आर'. ३ B. K. 'मन्दप्रभात'.  
मन्दप्रभात'. 'मन्दप्रवाह'. ४ 'पवनोद्गत'. ५ 'उत्कटयन्ति'.  
'हृदयं गहगा'. 'प्रमथं हृदयम्'. ७ 'जलशोदैरेषु'. ८  
'पञ्चपतमुखा'. 'नोद्धतमुखाः'. 'नोद्धतमुखाः'. ९ 'मतीतान्'.  
'पताका'. १० 'नीपवृत्तान्'. ११ ' ।

शिरिनो मयूरान् विहाय त्यक्त्वा मधुर सुन्दर प्रगीत गानं येषां तान् हमानुपैति गच्छति । मधुरप्रतीतान् इति पाठे मयुरा इति प्रतीता प्रसिद्धास्तान् । “ प्रगीत गानेरे भाते हृष्टप्रगयातयोक्षिपु ” इति मेदिनी । कुसुमाना पुष्पाणां मुद्रमन्योपते श्री शोभा कदम्बो रक्षविशेष कृटञ्च शक अर्जुन इन्द्रद्रुक्ष नीप कदम्ब प्रकारस्तान् विहाय सप्तच्छदान् सप्तपर्णवृक्षान् “ सातवण ” इति भाषाया मुपगता प्राप्ता । वर्षाकाल इमे सर्वेऽपि वृक्षा पुष्पाणूणां भवन्तीति पूर्वसर्ग एव स्पष्टम् ॥ १३ ॥

क्षेफालिकाकुसुमगन्धमनोहराणि

स्वस्थस्थिताण्डजकुलंप्रतिनादितानि ।

पर्यन्तसंस्थितमृगीनयनोत्पलानि

प्रोत्कण्ठयन्त्युपवनानि मनांसि पुस्तार्म् ॥ १४ ॥

क्षेफालिकेति । क्षेफालिकाया निर्गुण्डया कुसुमाना पुष्पाणां गन्धेन सुवा मन मनोहराणि सुन्दराणि । स्वस्थ पाठारहित यथास्यात्तथा स्थितानामुपविष्टानाम ण्डनानां पक्षिणा कुले समूहे । प्रतिनादितानि प्रतिशब्दितानि । पर्जन्यादिपीडनाशा स्वस्थस्थितानां पक्षिणा मनुं शब्दनादितानां अर्थः । यत्तु तापदायानलादिना शास्वस्थस्थिता इत्यर्थः य न मनोरम । तनाशम्य पूर्वमुनेन रिहितत्वेन तदान दम्य पूर्वानुभूतान् । पर्यन्त आसमन्तान् सम्स्थितानामुपविष्टानां मृगीणां नयना मनोपलानान्दाराणि यथा तान्युपवनानि पुष्पा पुष्पाणां मनांसि प्रोत्कण्ठयन्ति उत्कण्ठायुकृतानि कुर्वन्ति ॥ १४ ॥

कल्हारपद्मकुसुमदानि मुहुर्बिभृश्वं

स्तत्संगमादधिकशीतलतामुपेतं ।

उत्कण्ठयत्यतितरां पवन प्रभाते

पद्मान्तलग्नतुहिनानि ह्यस्तकृष्णाम् ॥ १५ ॥ २

कल्हारेति । प्रभाते प्रातः काले कल्हार रक्तकमल पद्म नलिन कुसुम मित कमल च तानि मुहुवारवार विधुन्वन्त्यप्यम् । तत्संगमात्तथा कल्हारादीनां भग माभ्यवन्धादधिकशीतलतामन्यन्तश्चैवमुपेतं प्राप्त पद्माणां पर्णानां प्रान्ते प्रान्त्य भागे लग्नानि सप्तपत्तानि तुहिनानि तुषारान् हरन् पद्मोऽतिनरामयत्तमुत्कण्ठयत्युत्कण्ठयति । पद्मान्तलग्नतुहिनान्यु विधूयमान इति पाठेऽन्तु न सम्यक् । विधूयमान इति द्वि कर्मणि शत्रन्त तस्य कर्मण एव विशेषणवच्च न्याय्यत्वेन कर्तरे

१ D G. J ‘राग’ २ B ‘शास्तास्थित’ ‘वच्छस्थित’  
‘मुन्धस्थित’ ‘स्वच्छस्थित’ ‘ग’ ४ प्रतिनादितानि ५ ‘यूनार्म्’  
- K. ‘कुसुमानि’ ७ ‘सुदा’ ८ K ‘उपेय’ ९ B ‘सोत्का  
रगेति वनिताम्’ ‘मोन्वा ररोति वनिता’ ‘मोन्वा ररोति हृदयम्’  
१० D J. N. B. ‘तुहिनान्युविधूयमान’ — ‘विधूयमान’  
‘वनदृमाणम्’.

रवर्णीयं व्याप्तं व्योमाशानं स्फुटैः प्रफुल्लैः कुमुदैः कुचलयैश्चिता अवकीर्णास्ते-  
पाम् । स्थिता राजहंसा तेषाम् । “जातिकालमुत्तादिभ्यः परा निष्ठा धक्तव्ये”ति  
वातिन्नेन निष्ठान्तस्य स्थितशब्दस्य परनिपातः । मरुक्तमणेर्याक्षमतरत्नस्य भा इव  
भा । प्रभा यम्य तेन वारिणोदनेन भूयितानामलंकृतानां तोयः शयना जलाधारा-  
णाम् । अतिशयमत्यन्तं रूपं स्वरूपं यस्यास्ता धियं कान्तिं वहति धारयति श-  
रदि गगनसलिलनैर्मल्यप्रसिद्धेरिति भावः । मालिनीवृत्तम् ॥ २१ ॥

शरदि कुसुमसङ्गाद्वायवो वान्ति शीता

विंगतजलद्वृन्दा दिग्विभागा मनोहाः ।

विगतकलुपमम्भ श्यालिपका धरित्री

विमलकिरणचन्द्रं व्योम ताराविचित्रम् ॥ २२ ॥

शरदीति । शरदि शरदतो वायव कुसुमाना पुष्पाणा संग्तास्त्वम्भाच्छी-  
तलाः शाता यान्ति वहन्ति । विगतानि नष्टानि जलदाना मेधाना वृन्दानि चया-  
येभ्यस्ते दिग्विभागाः क्लृप्तान्ता मनोहा सुन्दरा विशदजलद्वृन्दा इति पाठो-  
ऽपि साधु । यनैःऽस्मिन्वृत्तौ तोयविरहिताना विशदाना मेधानामुपलम्भात् ।  
अम्भ उदक विगतं विशेषेण नष्टं क्लृप्तं यस्य तत् क्लृपशब्दो भावप्रधानोऽस्ती-  
त्यर्थः सर्वदा मलरहितत्वात्संग्राह्यमित्यर्थः । अत एव “ नादेयं नादेयं शरदि  
गगन्ते च नादेयम् ” इति सुभाषितोक्तिरपि युज्यते । धरित्री पृथ्वी श्यालिपका  
पक्वा शालयो यस्या सा तथाभूता । जातिकालमुत्तादिभ्यः परा निष्ठेति वातिन्नेन  
पक्वशब्दस्य परनिपातः । श्यानपक्वेति पठि श्यानः शुष्क पक्वं कर्दमो यस्यास्तथा-  
भूतेत्यर्थः । विमला स्वच्छाः किरणा अंशवो यस्य तादृशचन्द्रे यस्मिन्स्तथाभूतं  
व्योमाशानं ताराभिस्तारैर्विचित्रं चमत्कृतजनकमित्यर्थः ॥ २२ ॥

अत्र द्वौ श्लोकी क्षेपकौ तौ ध्याय्यायेते ।

करकमलमनोहाः कान्तसंश्रक्तहस्ता

धदनविजितचन्द्रा काञ्चिदन्यास्तरुण्य ।

१ ‘सुरभि’ . २ B. N. K. ‘कुमुद’ . ३ ‘तोयात्’ . ४ D. J.  
‘यान्ति’ . ५ ‘विशद’ ध्यपगतजलवृन्दा दिव्यरूपाश्च मेधाः ६ D. N.  
श्यानपक्वा J. ‘श्यामपक्वा’ ‘शुष्कपक्वा’.

\*Thus and the following verse appear to be  
interpolations and they have been printed as  
such by G. and N.. B. incorporates them in the  
body of the book and numbers them as if they  
by the author. D. J. and J. 2 do not print  
at all.

चित्तकुसुमसुगन्धिः प्रायशो यान्ति वेदम्

प्रबलमदनहेतोरेत्येकतसंगीतरागाः ॥ ६ ॥

क्रेति । वरकमलेन हस्ताम्बुजेन मनोज्ञाः सुन्दराः वान्ते प्रियकरे संभवतो  
हस्तो यासां तां वान्तेन हस्ते धृताः कान्तस्पर्शे स्थापितहरता वैत्यर्थः । वदनेन  
विजितस्तिरस्त्रनयन्द्रो याभिस्ताः । काथिदन्त्यास्तरण्यः प्रबलमदनहेतोः । “ पट्टा  
हेतुप्रयोग ” इत्यनेन पट्टा । त्यक्तः संगतिं गाने रागः प्रेमा याभिस्तधामृताः सत्यः  
चित्तरेकीकृतैः वसुमेः पुण्यैः सुगन्धिः सुगन्धिः वेदमार्थाच्छ्रयागृहं प्रायशो यान्ति  
प्रतिपुष्टायेति भावः । अवान्तेषां पाठानां क्षिप्रत्वाद्वादादरः ॥ १ ॥

शरदिरसविलासाः सत्सर्वाभिः समेता

असंमरसविनोदं सूचयन्ति प्रकामम् ।

अनुपममुखरागाः शर्विभध्याविनोदं

शरदि तरुणकान्ताः सूचयन्ति प्रमोदात् ॥ २ ॥

सुरतेति । मतीभिः सर्वाभिः समेताः शरतरुणस्य विलासाः प्रकाममन्यन्तमसमस्य  
सर्वोत्कृष्टस्य रसस्य विनोदं सूचयन्ति । नया शरदि तरुणकान्ताः तरुणानां कान्ता  
भार्याः अथवा तरुण कान्तो यामा ताः । अनुपमो निरुपमो मुखराग आननरा-  
न्तिर्यास्ता ताः प्रमदाः रान्तिमध्ये इति आ । सम्यग्विनोदं प्रमोदात् सूचयन्ति ।  
अस्य क्षिप्रत्वादेन फालिदासहेतोः यमिनि न निश्चयः । नदीदृशं क्षिप्रं काव्यं ता-  
शस्य कवेरिति ॥ २ ॥

दिवसकरमयूखैर्बोधमानं प्रभाते

वरयुवतिमुखाभं पङ्कजं जृम्भतेऽपि ।

कुमुदमपि गतेस्तं लीयते चन्द्रबिम्बे<sup>१</sup> ।

हसितमिव वधूनां प्रोषितेषु प्रियेषु<sup>२</sup> ॥ ३ ॥

दिवसकरेति । प्रभातेऽर्जुने । दिवसकरस्य नानामयूखै रग्निभिर्बोध्य-  
मानं त्रिकास्यमानं पङ्कजं कमलमथ वरयुवतिं धेष्टा कामिनी तस्या सुगम्य  
आभरे कान्तिरिवाभा यस्य नादृशं जृम्भते शोभते । कुमुदं कर्षं चन्द्रबिम्बेऽस्मिन्-  
गते मय्यभ्याचलमाब्धे रति, प्रियेषु रमणेषु प्रोषितेषु हृदयगतेषु वधूनां कामि-  
नीनां हसितमिव हास्यामिव लीयते क्षीणं भवति । चन्द्रबिकामिकमन्दमस्मिन्गते  
चन्द्रे प्रोषितवधूनामपि निमीलनान्यर्थः । म्हायन इति पाठः सुलभः ॥ ३ ॥

१ N. रचितकुसुमगन्धिः. २ G. B. प्राविशन्तीति वेदम्. ३ N.  
हेतोः सूक्तमज्ञोक्तिरगम्या. ४ B. G. निरामात्. ५ N. अवमगर. ६  
B. G. सूचयन्त्यप्रकामम्. ७ N. अनुपममुखराभिः. ८ N. श्रोणिमये.  
९ N. प्रमोदात्. १० ‘ शोभते. ’ ११ ‘ कुमुदसुगतरागलोपिते. ’ १२  
‘ म्हायने. ’ १३ D. ‘ चन्द्रबिम्बम्. ’

असितनयनलक्ष्मीं लक्षयित्वोत्पलेषु  
काणितकनककाञ्चीं मत्तहंसस्वनेषु ।

अधररुचिरशोभां बन्धुजीवे प्रियाणां

पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥ २३ ॥

असितेति । पथिकजनः पान्थवर्ग इदानीं प्रियाणां स्वप्रेयसीनाम् ।  
अमितानां कृष्णानां नयनानां लक्ष्मीं शोभाम् उत्पलेषु नलकमलेषु । कणि-  
ता सशङ्का या कनककाञ्चीं मुक्कर्मखला ता मत्तहंसस्वनेषून्मत्तहंसध्वनिषु ।  
अधरोष्ठस्य रुचिरा मनोहरां शोभां बन्धुजीवे बन्धूकपुण्ये च लक्षयित्वा तर्क-  
यित्वा स्मृत्वेत्यर्थः । भ्रान्तचित्तः सन् भ्रान्तं भ्रमणयुक्तं चित्तं यस्य तादृशः  
सन् रोदिति । अश्रुनिपातं करोति ॥ २४ ॥

स्त्रीणां निर्धाय वदनेषु शशाङ्कलक्ष्मीं  
कामं च हंसवचनं मणिनूपुरेषु ।

बन्धूककाञ्चिन्तिमधरेषु मनोहरेषु

कापि प्रयाति सुभगा शरदागमग्रीः ॥ २५ ॥

स्त्रीणामिति । सुभगा मनोहरा शरदागमग्रीः शरदतुशोभा स्त्रीणां यु-  
वतीनां वदनेषु मुनेषु शशाङ्कलक्ष्मीं चन्द्रस्य शोभाम् । कामं मनोहरं हंस-  
वचनं हंसकृन्तिनं मणिनूपुरेषु रत्नसंचितमधारेषु । हास्ये विमुदवदने कुमुदा-  
करधारिणि धीमिति च पाटद्वयमप्यमुदं प्रमादागतमिति भाति । सर्वथा  
धीमिति श्रुत्याभावात्प्रथमान्तपदस्य प्रकृतानुपयोगात् । बन्धूकस्य काञ्चिन्ति ला-  
वण्यं मनोहरेष्वधरेषु निर्धाय संस्थाप्य । कापि कुदाप्यज्ञातप्रदेशं प्रयाति  
गच्छति । एतेन शरदपगमकालः समागत इति सूचितम् ॥ २५ ॥

आर्क्षान्नयनपूर्वकमुपसंहरति ।

विकचकमलयकत्रा फुल्लनीलोत्पलाक्षी

विक्रमिननयकाशभ्वेतवासो यसाना ।

- १ कान्तिम्. २ J. कान्तिम्. ३ हंसी. ४ K. प्रियायाः ५  
J. D. दान्तयेता. ६ J. G. N. D. 'विहाय.' 'विधाय.' ७  
'स्त्रीणां.' ८ कपयं कु. B. इत्ये विमुदवदने कुमुदाकरधारिणि. हास्ये विमु-  
दवदने कुमुदाकरग्रीः. ९ पुत्रम् १० K. कुमुदिननयकाशा व्याकुलात्.  
म्विता गा. B. कुमुदिननयकाशा येनयानो यगाना. विक्रमिननयकाशा संकुला.  
१. कुमुदिननयकाशा व्याकुलाद्विवागा. कुमुदिननयकाशा व्याकुलात्.



कुमुदरचिरहासां कामिनीचोन्मदेयं

प्रेतिदिशतु शरद्वर्णनं प्रीतिमग्र्याम् ॥ २८ ॥

इति श्रीकालिदासकृतावृतसंहारे शरद्वर्णनं नाम

तृतीयः सर्गः ॥ ३ ॥ ॥

विकचेनि । निरुच प्रकृतं कमलमेव यजमानं यस्याः सा पक्षे विरचयन्म-  
द्यमिव वक्त्रं यस्याः । पुष्पानि विकसितानि नीलोपलानीयार्द्राणां यस्याः सा । पक्षे  
कृत्नीलोपलमिदार्द्राणां यस्याः । विकसितं यजमानं नरराशकुसुमेव श्वेतवासः  
शुभ्रवसनं वमाना दधाना । पक्षे विरचितनवराशमिव श्वेतवामो वमाना । विर-  
सितनवराशमं कुलालम्बिवर्धेति पाठे विकसितनवराशमेव अमंकुलालाम्बिव  
यस्याः इतीन्द्रोर्ध्वं प्रेय । कुमुदान्येव रुचिरो मनोहरां हामो हाम्यं यस्याः  
सा । पक्षे कुमुदमिव रुचिरो हामो यस्याः सा इयं शरद उन्मदोन्मत्ता फा-  
मिनीय धुवनिरिव वो युष्माकमप्रया भेद्य प्रीति प्रेम प्रणिदिशतु यच्छतु ।  
मालिनीवृत्तम् ॥ २९ ॥

इति महाकविश्रीकालिदासकृतकृतुमंहारव्याख्याया बालवोदिन्या

तृतीयः सर्गः ॥



# चतुर्थः सर्गः

हेमन्तवर्णनम् ।

अथ प्रमागतं हेमन्तं वर्णयति ।

नयेप्रवालोल्लसस्यरम्यः

प्रफुल्ललोध्रः परिपक्वशालिः ।

विलीनपद्मं प्रपतस्तुषारो

हेमन्तकालः समुपागतः प्रिये ॥ १ ॥

नवेति । हे प्रिये नवाना नर्बानाना प्रवालाना पर्णानामुद्गम उल्लसति  
सस्यानि वृषिफलानि च तै रम्यो मनोहर । प्रफुल्ल उरफुल्ल संजातपुष्पा इति  
यावत् लोधा गालववृक्षा यस्मिन् “गालवः सावरो लोध्रः” इत्यमरः । परिणता  
पक्वा शालयः कलमा यस्मिन्स । विलीनानि ग्लानानि पद्मानि यस्मिन् सः  
प्रपतस्तुषारो हिमं यस्मिन् स अयं हेमन्तकालः समुपागतः सम्यक्तया प्राप्तः ।  
उपेद्रवज्जादितम् तद्वक्ष्यम् “उपेद्रवज्जः जतजास्ततोष्णी” इति ॥ १ ॥

मनोहरैः कुङ्कुमरागरक्तैः

स्तुषारकुन्देन्दुनिभैश्च हारैः ।

विलासिनीनां स्तनशालिनीनां

नालक्रियन्ते स्तनमण्डलानि ॥ २ ॥

मनोहरैरिति । स्तनैररोजः शालन्ने शोभन्ने ता स्तनशालिन्यस्तामा वि-  
लामिना स्तनमण्डलानि कुचकुम्भा मनोहरं कुचकुमस्य काश्मीरजस्य रंगेण रक्ता  
लोहितार्सेन । तुषारस्तुप्ति कुन्दं माष्यकुसुममिन्दुधन्ध्रं तानिभा सदृशस्तैश्च  
हारैः कुङ्कुममगाद्रक्तं स्वप्नं दृष्टैरिति द्विविधैर्हारैरित्यर्थः । नालक्रियन्ते न  
नृपन्ने रमणैरिति शेषः । केचित्तु नालक्रियन्त इत्ययमेव पाठ उत्तर-  
श्रीरामानुज उरत्रालंकारधारणाभावस्य वर्णित्वादित्याहुः । अन्ये तु नाल  
क्रियन्त इति पाठोऽत्र समीचीनः । धारणाभावे हाराणां कुङ्कुमरक्तत्वं नैव सम्भवति  
अतः नालक्रियन्त इत्येव पाठः सम्यक् शैत्यादलंकारस्यापि कुङ्कुमविलेपनेन समु-  
त्पत्तौ ष्याना स्तनानामुपन्यलंकारधारणस्यैव योग्यत्वात् । सर्वालंकारस्यापि मौ-  
लिकनालाधारणेऽयादरो युवतीनां प्रदर्शनेऽनेन वर्णनेन । यदि तु नालंक्रि-

१ यव २ K. पुष्प ३ गतागुप्य . विलीनपद्मः . ४ B. N. D.

५ मनोर्मः ६ B. कुङ्कुमरागपिङ्गे.. कुङ्कुमरागपिङ्गेः चन्दन

७ नवबावनानाम्, ८ K. N. D. अलंक्रियन्ते.

यन्त इति पाठ एवाप्रस्तुता “चन्दनगगयै” १ गिनि पाठो प्राच्यः । चन्द-  
नस्य नीलम्बाग्नित्वावय रणेन वेनादिशुभ्राणा मायानामधम्यं २ इति  
वदन्ति ॥ २ ॥

न बाह्युग्मेषु विलासिनीनां  
प्रयान्ति सङ्गं बलरादगदानि  
नितम्बविम्बेषु नयं दुकूल  
नन्यंशुकं पीनपयोधरेषु ॥ ३

नेति । विलासिनीनां बाह्युग्मेषु हस्तगुह्येषु पल्लवानि वृक्षान्तरादनि  
त्रैयूराणि च गग मन्थं न प्रयान्ति न लभन्ते तेषां दातृमयीरादिनि नात्र ।  
नयं नूतन दुकूल धामम् “शोभ दुकूलं स्वा” इत्यमरः । नितम्बविम्बेषु ३ त्रिष्व-  
ङ्गाण्यु । गनु मृन्ममशुभ्र वसनं वक्षुस्यान् पीनपयोधरेषु पुष्पलेपेषु धन  
प्रतिवास्यं प्रयार्थानि वचनविपरिणामेनावेति ॥ २ ॥

कार्श्यागुणै कार्श्वनरेनचिन्त्रै  
नी भूषयन्ति प्रमदा नितम्बान् ।  
न नर्पुर्हसन्तं भजद्भिः  
पादाम्बुजान्यम्बुजशान्तिभाञ्जि ॥ ४ ॥

कार्श्याणि । प्रमदा स्त्रियो नितम्बान् ४ त्रिष्वङ्गाणां कार्श्वनरेन चिन्त्रै  
मणिभिश्च चित्रैर्विचित्रधमनृतिचर्नद्विगिति यावत् । कार्श्यागुणै रचनास्त-  
पनीं भूषयन्ति नात्युर्वन्ति । तन्नुपम्य ५ द्रव्यं शान्ति लापत्य मनन्ति ६ नानि  
पादाम्बुजानि चरणमगोष्ठाणि हसन्तं मगलमद्व भजद्भिः येषमनैःसुखं ७ दूगिति  
यावत् । नर्पुर्हसन्तं भूषयन्ति । ८ पादाम्बुजशान्तिभाञ्जानि पुनश्च ९ । पा-  
दाम्बुजालम्बकगोभिनामीनि पाठे शुभधानामांशवे धन गोभिन शोभा । पादाम्बु-  
जानामलक्षितस्य शोभा हसन्तं भजद्भिर्न पुंन गोभदन्ताचरे । उपचानिश्चमेतत् ।  
“स्यादित्युवाच यदि मी तमोऽप्यन्तवज्रा जगताम्भनोमो । ननन्तरोद-  
गितश्चमभातो पातो यदायाधुवजातयम्ता ” इति तद्वचनम् ॥ ४ ॥

मात्राणि कार्श्यायचञ्चितानि  
सपप्रलेखानि सुभ्राम्बुजानि ।  
शिरांसि कालागुरुधूपितानि  
बुद्ध्यन्ति नार्यः सुरतोन्मयाय ॥ ५ ॥

१ ] २ 'देनेषु' ३ २ गगन. ३ दिव्य ४ B. ५ D. N.  
नितम्बम् ६ पादाम्बुजात्पदगोभिनानि ७ नानि ८ दम्बाम्बुजानि.  
९ D. ननन्त.

गात्राणीति । नार्य प्रमदा मुग्धोन्मवाय मुरनमीडये गात्राण्यवयवा  
कालोयकेन चायकेन पानचन्दनेन चाचतानि लिप्तानि कुर्वन्ति । मुखाम्बुनानि  
वदनकमलानि पत्रलेखया कपोले स्तारकाञ्चनाविशेषेण महितानि । शिरांसि  
कालागुहणा कृष्णचन्दनेन धूषितानि वासितानि कुर्वन्ति ॥ नयाम्बुनानीति  
पाटोपे सुगम । नखानां प्रमदाभिनेत्रीरङ्गस्य प्रसिद्धत्वात् ॥ २ ॥

रतिध्रमश्रामविपाण्डुवक्त्रा

प्राप्तेऽपि हर्षाम्बुदये तरण्य ।

हसन्ति नौषेदशनाप्रमिभ्रान्

प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥ १

रतानि । रतिध्रमेण मुग्धध्रमण क्षाम कृश विपाण्डु पाण्डुर वक्त्र यासा ता  
स्तरण्य । हृषस्यान्दस्याम्बुदय उदये प्राप्तेऽपि । दशनाना रदनानामपि कोटिभि-  
भिभ्रान् छिभ्रान् अतएव प्रपीड्यमानानधरानवेक्ष्योर्बनं हसन्ति । दानपीडा चा  
धरणा क्षुब्धन इत्यर्थः । हाम्यसमये पीडाधिस्य जायते विशेषतो हिमरात्  
इति ह्यनुभवसिद्धम् ॥ २ ॥

पीनस्तनोर म्थलमार्गशोभा

प्रासाद्य तत्पीडनजातखेदः ।

तृणाग्रलम्बेस्तुहिने पतद्भि

रामन्दतीत्रोपसि शीतकालः ॥ ७ ॥

पीनेति । पीनो पुण्यं स्तनो यस्मिन्प्रादशस्योरम्भराभास्य वक्षस  
शोभा क्षान्तम् । क्षान्तिमदुरम्भराभिर्यथ । आगाद्य प्राप्य । “ सविशेषणौ  
हि विशिनष्टेधौ विशेषणमुपसङ्गमन् सति विशेष्य बाधः ” इति न्यायेन  
शोभाया प्रादुर्गमभवे तादृशोपणाभूतोरम्भरस्य प्राप्तिरेति भावः ।  
स्वर्शयागनोदार्थं शनिकाग्नेन स्तनाधय कृत इति तात्पर्यार्थः । स्तनोरम्भलेति  
पाटे स्तनां चोम्भत्त च स्तनोरम्भलम् । प्राण्यप्रत्वादेकवद्भावः । तस्य शोभाम् ।  
शोभितस्तनोरम्भरमित्यर्थः । तत्पीडनेन स्तनादीनां पाननेन जात उन्मत्त खेदो  
दुःख यस्य स स्तनमदनयेत्यायां तन्वस्यापि मर्दनाद् रामति भावः ।  
शनिका उपसि प्रयूषे तृणामेषु पासाप्रभागेषु ऋगे मंगवर्तन पतद्भिस्तुहिने  
रम्बुवर्णीः । “ दध ” इति माषायाम् । आकन्दतीव व्याकोशनीय । अत्रप्रातस्तृ-  
ण प्रतप्रतुपापनन पुष्पुतादिपीडनेन दुःखितस्य शीतकालस्य रौदनाशुवेनो-  
द्देशेनोपसिङ्गुत्तरेण च । कतिपय भागशोभामित्यस्य एतद्व्याप्तिरिति मित्यर्थः इति

१ B प्राण्यविपाण्डुवक्त्रा - B. प्रासाधार्पांम्बुदयम्, प्राप्तातिहर्षांम्बुदये

D N गम्भ्रमहर्षांम्बुदया २ नीच ४ K प्रमिभ्ररागा, पय्यवनरगात्

B वरुण्य. १ भाव ३ ह्ये

वदन्ति । अन्ये तु आनायेत्यम् न्युन्ययं । सुगोभित्पदाद्यंदु भावलोकनेन च  
दुःखं शान्तालस्येति कथयन्ति ॥ ३ ॥

प्रभूतशालिप्रसवेश्चिन्तानि

मृगाङ्गनायूथविभूषितानि ।

मनोहरक्रोञ्चनिनादितानि

सामान्तराण्युत्सुकयन्ति चेत् ॥ ८ ॥

प्रभूतेति । प्रभूतेर्वहुलं. शालिप्रमयं कलमोक्षमेश्वरानि व्याप्तानि । मृगा-  
ङ्गनाना हरिणां यूथेन समूहेन विभूषितान्यदृश्यानि मनोहरं सुन्दरं क्रोचैः  
पक्षिविशेषनिनादितानि प्रतिनादितानि सामान्यगणि साम्रा प्रान्तभागाधेनो मा-  
नस्य गणिकस्येति ज्ञेयं । उत्सुकयन्त्युत्सुक्यायुस्तं कुर्वन्ति ॥ ८ ॥

प्रकुलनीलोत्पलशोभितानि

सोन्मादकादम्बविभूषितानि ।

प्रसन्नतोषानि संशयलानि

सरांसि चेतांसि दग्न्ति पुंसाम् ॥ ९ ॥

प्रभूतेति । प्रभूतेर्वहुलं. शालिप्रमयं कलमोक्षमेश्वरानि व्याप्तानि । सोन्मादकान्ते  
कादम्बे, कलहर्गः । "वदन्" इति महागङ्गनायायाम् । विभूषितानि प्रमये व्यन्तं  
संयमुदकं येषां तानि । शरत्केन सहितानि मगमि मगेश्वरगणि पुंसां चेतांसि  
हृन्त्याकर्षन्ति । शराङ्गिकादम्बविषट्ठितानि पादस्तु न गर्माचान् शरगणा  
पक्षिविशेषाणां समुद्रवानिना सरस्वत्यानामंभवान् ॥ ९ ॥

अनङ्गः क्षेपकः श्लेषः न च तद्वत्तेजनन एव कुर्यादृत्त इत्यवगम्यते ।  
अष्टदधः । सोऽपि गङ्गाप्राप्तनिन न्योदकमिव काठिदामकाव्यमप्यस्यो वदन्त्या  
इति व्याख्यायते ।

\*मार्गं निरोध्यातिनिरस्तनीरं

प्रवासस्त्रिं पतिमुद्रहन्त्यः ।

प्रवेक्ष्यमाणा हरिणेक्षणास्य.

प्रयोधयन्तीव मनोरथानि ॥ १ ॥

मार्गमिति । अत्र मनोरथानि रोगप्रनादः कुक्ष्येभ्रान्तिर्वा । अतो

१ प्रभूति, २ प्रसवे, ३ विलसितानि, ४ प्रभूत, ५ भूषितानि.  
६ B. शराङ्गिकादम्बविषट्ठितानि. शराङ्गिकादम्बविषट्ठितानि. महामकादम्ब-  
विषट्ठितानि. ७ प्रभूत. ८ J. D. G. N. सुगोभितानि. ९ दूतम्.

\* B. D. J. and J. 2 do not print this verse. G.  
and N. print it as an interpolation

“ मनोरथान् हि ” इति पाठो व्याख्यासौलभ्यायाङ्गीक्रियते । मनोरथानेव कुर्म इति विहराम इत्यादीन् उद्धृत्यो धारयन्त्यो हरिणेषु इव नृगनत्र द्वा-  
क्षिणी नयने यामा ता शामिन्य । अतिनिरस्त नष्ट नीरमुदक यस्मात्तात्पर्यमार्गं  
निरीयावलेभ्यः । समागत प्रवामकाल इति विचिन्त्येयम् । प्रगमे प्रवमने  
खिन्न दुःखितं पतिं भर्तारं प्रवेयमाणा । प्रवार्धमाणा इत्यपेक्षितम् । प्रवार्ध-  
माणा पश्यन्त्य प्रवेद्यन्तीव मनोरथानुहासयन्तीव । गिर्यो भर्ता प्रवामाय न  
गच्छत्यन स्वमनोरथा पूर्णाभविष्यन्तायवगम्य नान् वर्धयन्तावेति प्रवार्ध-  
पनीयम् ॥

पाकं व्रजन्ती हिमजातशीतै

राधूयमाना सतत मरद्भिः ।

प्रिये प्रियङ्गु प्रियप्रिययुक्ता

प्रियाण्डुतां याति प्रिलासिनीध ॥ १० ॥

पात्रमणि । हे प्रिये हिमेन मुहिनेन चानान्युपधानि यानि क्षालानि ते  
पात्र पारपात्र व्रजन्ती गच्छन्ती । मरद्भिः प्रवर्तयमाना कम्पमाना प्रियङ्गु  
इयामालना । ‘ वापाटी ’ इति महाराष्ट्रभाषायाम् । प्रियेण कालेन विप्रयुक्ता  
वियुक्ता । प्रयागनीय सुन्दरीय विप्रयुक्ता पाण्डुता याति गच्छता उपमारुह्य १०

पुष्पासंधामोदमुगन्धियक्त्रो

निश्वासयाते सुरभीरुताड्य ।

परस्पराङ्गव्यतिर्दृग्गदायी

क्षेतं जन वामक्षरानुचिद्ध ॥ ११ ॥

पुत्रेण । पुष्पासन्धस्य पुष्पमोदस्य मयोरिषोपस्यामोदेन सुवासन मुगन्धि मु-  
रभि वक्त्रं भाजन यस्य स । निश्वासना भागानां वाते पवने सुरभीरुताड्य मुगन्धि-  
क्षेत्रम् । दृग्गदायी वामक्षरमोदनवाणं गुविद्धम्नादित परस्पराङ्गनाम योन्यन्तराणां  
व्यतिपन्न गदा । यस्मिन् यथाव्याप्तया क्षेतं । जना गदा वामियुक्तं गते गतिरिति ।  
क्षेत्राविवयापरस्पराङ्गमोदक्षिपृथया वा वामयन रागयन गेह इत्यर्थः ।  
परस्पराङ्गव्यतिपन्न इति पाठो न युक्त इति विचारः इत्यस्य भिन्न इत्यर्थः  
व्यतिरिव इत्यस्य गत्तं इति व्याख्यानं प्रमत्तमव ॥ ११ ॥

दन्तच्छुद्धं मधेणदन्तचिन्हं

स्तनेद्यं पाण्यप्रवृत्तामिलेखं ।

१ B वार्ताने गच्छन्ती क्षालपात्रे २ मयुगवामोद ३ D  
भाषाणां ४ वामान ५ B. K व्यतिपन्न D G N J.  
११६८ दन्तिवक्त्रं व्यतिपन्नं दन्तिनिर्घट्ट ६ N J गदा  
७ वामयनवक्त्रे ८ वामयनवक्त्रे

संसूच्यते निर्दयमङ्गनानां

रत्नोपभोगो नवयौवनानाम् ॥ १२ ॥

दन्तच्छदगिनि । नवयौवनानां जर्णानाम् । व्रणेन धनेन महितानि दन्त-  
चिन्हानि रक्षाऽकानि येषु तैः दन्तान्छाद्यन्ते यस्मिन्दन्तच्छदग्ररोष्ठः । पाण्यग्रैः  
कर्मप्रसन्नैरिति यावन्ततोऽभिलेखः मुरतकालोत्पादितं चिन्हं येषु तं स्मृतं कु-  
र्त्तुं निर्दयं दयाग्रहितं यथा म्यात्तथा "तस्मादेया रश्मि भवता निर्दयं पाडनीया।  
मन्दाकान्ता विमृजनि रम्यं मेक्षुर्याष्टि समग्रम् " इति केनापि कश्चिनोऽप्युक्तप्रकारेण  
यथाम्भास्तथैवार्थः । रत्नोपभोगः मुरतोपभोगः संसूच्यते ज्ञायते ॥ १२ ॥

काचिद्विभूषयति दर्पणयुक्तहस्ता

द्याला विलोलचिकुरं वदनारविन्दम् ।

दन्तच्छद प्रियंनमेन निपीतसारं

दन्ताग्रभिन्नमंघकृष्य निरीक्षते च ॥ १३ ॥

काचिदिति । दर्पणयुक्त आदर्शयुस्तो हस्तो यस्याः सा काचिद्द्याला वि-  
लोलार्धगलाभिदुग्ग यस्य तद् वदनारविन्दमरविन्दमिव वदनम् । " उपमितं  
व्याघ्रादिभिः सामान्याप्रयोगे " इत्यनेन समासः विभूषयति । प्रियनमेन प्राण-  
नाथेन निपीतः सारो यस्य तं दन्ताग्रभिन्नं चुम्बन इति शेषः दन्तच्छदमग्रोष्ठ-  
मंघकृष्य बहिराकृष्य निरीक्षते चावलोकने च । बालानपेयु वनिनेति पाठे बालार्क-  
किरणेषु गिष्टन्ती वनिनेत्यर्थः ॥ १३ ॥

अन्या प्रकामसुरतश्रमखिन्नदेहा

रात्रिप्रजागरविपाटलनेत्रं पदा ।

शय्यान्तदेशलुलितकुलकेशपीशा

निद्रां प्रयांति मृदुसूर्यकराभितर्प्ता ॥ १४ ॥

अन्येति । प्रकामसुरतेनाप्यन्तर्हीनया खिन्नो देहो यस्याः सा । अन्यां प्र-  
जागरेण जागण्णेन विपाटले आगन्ते नेत्रपक्षे नेत्रकमले यस्याः सा । शय्यान्त-  
देशे शय्यान्तप्रान्तं लुलितः लुष्टितः आकुलः क्षिप्रिल केशपाशं कर्वावन्धो  
यस्याः सा । स्वस्तांगदेशलुलितेति पाठे घस्तः पतितः मुक्त इति यावद् । अ-  
त एव संमर्दने स्वंगदेशे लुलित आकुल केशपाशो यस्याः सेव्यार्थः । मृदुभिः

१ N. रतोपभोगः. २ J. G. N. D. सक्त. ३ J. G. N. D.

बालातपेषु वनिता. ४ प्रियनमेध. ५ अपटृष्य. अनुकृष्य. ६ निरीक्षतेऽ-

न्या. ७ B. K. अन्याः. ८ B. K. भिन्नदेहा. ९ B. नेत्रयुग्माः

K. नेत्रपदा. १० N. J. D. स्वस्तांगदेश B. शय्यान्तरेषु. स्वन्दाङ्गदेश

आस्त्रन्ददेश. ११ ललित. १२ B. K. पाशाः. १३ B. K. प्रयान्ति.

१४ B. K. तप्ताः. दिननाथकराभितप्ताः.





देशेष्वङ्गुलिमुन्यस्याशङ्क्यवात् । नखं क्षतान्यङ्गानि गात्राणि यस्याः सा ।  
रनिवेलायामिति शेषः । अन्या कूर्पाङ्गु चोलम् “चोलः कूर्पाङ्गु पुमान्”  
इत्यमरः । दधाति धारयति । कूर्पाङ्गु परिदधाति न नताङ्गीति पाठस्तु  
सुगमः ॥ १६ ॥

अन्याश्चिरं सुरतकेलिपरिश्रमेण

स्वेदं गता प्रशिथिलीकृतगात्रयष्टयः ।

सहृष्यमाणपुलकोरुपयोधरान्ता

अभ्यञ्जनं विदधति प्रमदा सुशोभा ॥ १७ ॥

अन्या इति । चिरं बहुकालं सुरतकेलिर्मेदनलङ्घिता तस्याः परिश्रमेण स्वेदं  
घर्मं गता प्राप्ता प्रशिथिलीकृता गात्रयष्टयो यासां ताः । सहृष्यमाणः पुलको  
रोमाक्षो यस्मिन्नादशः षट् पञ्चरः पयोधरान्तः स्तनप्रान्तो यासां ताः । स्वय-  
मेव पृथुला स्तना रोमाशोद्भूतेन पृथुलतरा जाता इति तात्पर्यार्थः । अतएव सुष्ठु  
शोभा कान्तिर्यासां ताः प्रमदा अभ्यञ्जनमभ्यङ्गं विदधत्याचरन्ति । भ्रमापनोदाय  
स्त्रिजगन्मर्दनमेवोपायः स च प्रमदाभिरान्तः ॥ १७ ॥

आशीर्वाचनपूर्वकमुपसहर्षति ।

बहुगुणरमणीयो योपितां वित्तहारी

परिणतगुहालिङ्ग्याकुलप्राप्तसीमा ।

विनिपतिततुषारः क्रौञ्चमालापरीतः

प्रदिशतु हिमयुक्तं कालं एष सुखं व ॥ १८ ॥

इति श्रीकालिदासकृततावृतासंहारि हेमन्तवर्णनं नाम

चतुर्थः सर्गः ॥ ४ ॥

बहुगुणेति । बहुभिरनेकैर्गुणैरमणाय योपितां स्नात्वा वित्तहारा मनोहारी ।  
उपभोगधमन्वादिति भावः । परिणतः पूर्ववन्तुभिः शालिभिः कलमादिधान्यैर्व्या-  
कुलाः सवुराः प्राप्तमामानो ग्रामान्ता यस्मिन् सः । विनिपतितास्तुषारा हि-  
मानि यस्मिन् सः । क्रौञ्चानां मालाभिः परिष्कृतिः परीतो युक्तः एष कालो हे-  
मन्तर्तुर्वा युष्मभ्य सुखं प्रदिशतु ददातु । अत्र एषः सुखमिष्यत विमन्धिर्दोषस्तद-

१ B G. N. स्वेदः २ B. सपीड्यमानविपुलोरुपयोधरान्ता G. K.  
सपीड्यमानविपुलोः सहृष्यमानविपुलोः सहृष्यमाणविपुलोः ३ K. प्रयञ्जनम्  
नेत्राचनम् ४ B. सुशोभा ५ इति बहुरमणीयः ६ B G. J. सीमा .  
७ K N D. सततवर्तिमनोः ८ G. J. कौबनादोपनीतः B.  
कौबनादोपनीतः ९ सपदिशतु सुखं व कल एषे तिरम्य १० त्वेककालम् .  
११ B. प्रियम्

पेक्षया काल एषोऽतिगम्य इति पाठ एव मातु । पर बहुत्वादर्शपुस्तकेषु  
स्थितत्वात्सोपानात् । हिमयुक्तरूपेण काठ इति पठे निरर्थकतुल्यसम्प्रदाय  
सोपि त्याज्य एवेत्यलम् ॥ १९ ॥

इति महानभिध्राक्कालिदामहतऋतुसंहारव्याख्याया वाग्भैषिन्या  
चतुर्थं सर्गं ॥



# पंचमः सर्गः

~\*~\*~

शिशिरवर्णनम् ।

अथ प्रमदास शिशिर वर्णयति ।

प्रहृष्टशालीक्षुच्यथापूतभिनि

कंचिन्स्थितक्रीडनिनाडगजिनम् । ॥ १ ॥

प्रकामकामे प्रमदाजनप्रियं

चरोरः काल शिशिराद्वयं शृणु ॥ १ ॥

मन्त्रेति । वगवन्माम्बु यस्यास्तु मयं न हं गगेर । प्रहृष्टानां प्रहृष्टानां शालानां फलमानामिक्षणा च चयं समुद्भूतादृता वाटता ज्ञात पृथ्वा च स्मितम् । क्षिप्नुनाचिन् स्थितानामुपविष्टानां क्रीडानाम् निनादं क्रीडनं रानितम् शोभितम् । प्रकामगयन् रामो मदो यस्मिन्मम । “प्रकाम तु निपवेन भिधुन शिनिगमन” इति वैद्यशास्त्रेण कामाधिक्यस्य घानराहित्यान् भनएव प्रमदाजनस्य उत्ति-जनस्य प्रियम् आणा मदनाप्रियादस्मिन् कामाधिक्येन प्रियतमोऽमनुमानम् । शिशिर इत्याश्रयोऽभिमान इत्येव न काल शिशिरतुं क्षण निशाम । अ-यावत् । आ-यावहे अभिमानं च ’ न्यमर । ‘ इहेने पदमनुवायेति पर्यायान-मनंतं मृ आन्वेति पदमायान पदम् उत्तम् ग्लेण पूर्वमननम् ॥ १ ॥

निरुद्धयातायनमभिगेदुं

हुताशनो भानुमतो यमस्तयः ।

गुरुणि रामास्ययलः सूर्यावना

प्रयान्ति कालेऽत्र जनस्य सेव्यताम् ॥ २ ॥

निरुद्धनि । निरुद्धायात्रायाच्छादनानिति यात्रा यत्तायमानि जात्रानि यस्य नच तन्नान्दरमार्ग तस्यादरमयभाय । “मन्त्रि नगरेश्वर” इति मन्त्रिनी । हुताशनो वैशानर । भानुमतोऽत्रय यमस्तयो रम्य । गुरुणि जडानि इनामि यमनानि । उर्ध्वाश्वानानि श्वान । सूर्यावना अयलाम्बुनि । क्रिय इत्यनानि अत्र साट्ऽस्मिन्ना । जनस्य गेउम्य सेव्यतामुपभाययत्र प्रयान्ति गच्छन्ति ॥ २ ॥

१ B ‘ प्रहृष्टशालप्रवधा ’ K ‘ प्रहृष्टशालप्रवधेनवाह्रम ’  
‘ प्रहृष्टशालीक्षुच्यर्थेनोद्भूतम् ’ N ‘ प्रहृष्टशालीक्षुच्यर्थेनोद्भूतम् ’ ‘ प्रहृष्ट ॥  
२ B ‘ निद्रादिता ’ J ‘ गस्थास्थल ’ ‘ विनिमित्त ’ ‘ विनिमित्तम् ’  
३ J ‘ शोभितम् ’ ५ D ‘ प्रमदाजनम् ’ ‘ प्रमोदहेतुम् ’ ७ ‘ नि-  
गेदय ’ ८ B अथ.

न चन्दनं चन्द्रमरीचिशीतलं

न हर्म्यपृष्ठं शरदिन्दुसुन्दरम् ।

न वायवः सान्द्रतुषारशीतला

जनस्य चित्तं रमयन्ति सांप्रतम् ॥ ३ ॥

नेति । मासतमस्मिन्शीतकाले चन्द्रमरीचिशीतलमिन्दुभयान्वेति । चन्द्रम्य  
मरीचयः किरणा इव शीतलं शीतं चन्दनम् । तथा चन्द्रमरीचिभिः शीतलं श-  
रदिन्दुसुन्दरं मनोहरम् । शरदिन्दुनिर्मलमिति पाठे शरदिन्दुवनिर्मलं स्वच्छं  
सुधातिमिन्दुमन्दिनम्नोदः । हर्म्यपृष्ठं धनिवामण्योपरिभूमि “गर्भा” इति  
महागण्डमन्त्रायाम् । सान्द्रपेनेस्तुषारस्तुहिनैः शीतला वायवधेन्येने जनस्य चित्तं  
माननं न रमयन्ति नानन्दयन्ति ॥ ३ ॥

तुषारमघाननिपातशीतलाः

शशाङ्कभौभिः शिशिरीकृताः पुनः ।

विपाण्डुतारागणर्चाभूषणा

जनस्य सौख्या न भवन्ति रात्रयः ॥ ४ ॥

मुपायेति । तुषाराणां तुहिनानां संपातस्य समूहस्य निपातेन पुनरेव शा-  
तलाः शशाङ्कभौभिर्दिन्दुकान्तिभिः पुनर्गन्धमित्यर्थः शिशिरीकृताः । “ह-  
र्म्यपृष्ठयोगे गण्डवर्तनमित्यर्थः” इत्यनेन चिन्तितः । नन्वत्राभूतनङ्कारस्याभावात्प्रोपा-  
नं चिन्तितं न वाच्यम् । प्रायोऽभूतनङ्कार इति वक्तव्यमिति वार्तिकमना  
यत्तुभिः प्रयुक्तत्वात् । विपाण्डुः पाण्डुरवर्णस्तारागणो नक्षत्रगणमुदाय एव चान्द्र-  
मनोहरो भूषणमन्त्रकां । सापाना रात्रयो निशा जनस्य सौख्या न भवन्ति । वि-  
पाण्डुतारागणर्चाभूषणा इति पाठे तु विपाण्डुना तारागणेन त्रिंशं कृत्वा भूषिता  
जातकृता इत्यर्थः । न हि तारागणो गगनमये मण्डला यदस्या निविष्टो येन स  
मन्त्रमन्त्रकां नक्षत्रयुत वक्त्रदेवमन्त्र प्रमत्तः स त्रिपदेव रात्राभूषणार्थं  
युक्तम् ॥ ४ ॥

शरीतनाम्न्यविलेपनस्यज

पुष्पामयामोदिनवक्त्रपङ्कजाः ।

प्रकामशालागुग्गुलुवामिनं

विज्ञानेन शल्यांशुहमुम्भुवो

ह्यत्वमेवोष्णं नृतायश्चोऽन ओष्णजनकः कुट्टुमादिरेवाद्गमो मिलेपनपदेन  
प्राप्यः । मजः कुसुममालोत्रयाभिस्ताः पुष्पागवेन कुसुमजमयेनाथवा पुष्पमिश्रिता-  
मवेनामैदिनं सुवासितं वस्त्रपटकजं मुखकमलं आभिस्ताः । मुगसवामोदि-  
तेति पाठे मुग. सुखकर इत्यर्थः । उक्कण्ठिता. स्त्रियः प्रेङ्गममन्यतं कालागुरोः  
दृग्गचन्दनस्य धूपेन वार्धितं मुगन्धितं मय्यागृहं शयनमन्दिरं विशन्ति  
स्त्रोणामुत्सुक्यं पुष्पस्रगादिसंनिधानेन मयमवनेन चेति बोध्यम् ॥ ५ ॥

कृतापराधान् बहुशोऽपि तर्जितान्  
सवेपथून् साध्वसलुप्तचेतसः ।  
निरीक्ष्य भर्तृस्तुरताभिलाषिण-  
न्मियोऽपराधान्स्ममंदा धिसस्मरुः ॥ ६ ॥

कृतेति । ममदा मङ्गहिता उन्मत्ता इति यावत् । एतेनापराधविस्मरणे  
कारणत्वं व्यज्यते । स्त्रियः कृता अपराधा मन्तवो येस्तान् “आनोऽपराधो मन्तु-  
श्चे”त्यमरः । बहुशो वारंवारं तर्जितान् भर्तृजितानपि । सवेपथून् वेपथुभिः सम्पै-  
तान् । साध्वसेन भीत्या त्रिभुपं नष्टं चेतो मानसं येषां तान् भर्तृन् सुरतं संभोग-  
मभिलषन्तीति उच्यते तयाविज्ञान् निरीक्ष्य दृष्ट्वा अपराधान्मयाद्गमनिरीक्षणादीन्  
पूर्वकृतान् विमस्मरुः । तान् कटुभाषणादिभिर्मर्यादुष्येव तन्मार्धनामनुमेनिर-  
इत्यर्थः ॥ ६ ॥

प्रकामकामैर्युयंभिः सुनिर्दयं  
निशामु दीर्घार्थभिराभिताक्षिरम् ।  
ध्रमन्ति मन्दं ध्रमन्तेदितोरयः  
क्षपायसाने नवयौवनाः स्त्रियः ॥ ७ ॥

प्रकामेति । प्रेङ्गममन्यतं कामोऽभिलाषो मङ्गो वा येषां तैर्युयंभिरुप-  
तुनभिरिष्यतेन पीडायां सामर्थ्यं व्यज्यते दीर्घानु निशामु भस्मिन्मृतौ गमयो दीर्घाः  
सन्ति तदनुरोधेनेदम् । चिरं बहुकालं सुनिर्दयं दयारहितं यथास्यात्तथाऽभिर्गमिताः  
क्रीडिता उपभुक्ता इति यावत् रत्नसुगन्धव्यम्नं पाडिता इत्यर्थः । अत एव ध-  
मेण पीडिताः पीडिता उच्यन्ते. मय्यानि यामा ताः । नवयौवना मध्वं नूतन यौवने

१ ‘ बहुधाभितर्जितान्. ’ B. ‘ बहुशो तिनर्जितान् ’ ‘ अभितर्जितान्. ’  
‘ अधितर्जितान्. ’ २ B. ‘ मन्द. ’ ३ ‘ शयने. ’ ४ ‘ न. ’ ५ B.  
‘ सुगन्धे निर्दयम् ’ D. J. G. N. ‘ सुगन्धे निर्दयम् ’ ‘ सुगन्धेति. ’  
‘ सुधनेःम. ’ ६ B. ‘ स्वतिपीडिताः. ’ K. ‘ स्वभिभाविताः ’ ‘ स्वभि-  
भाविता भूताम् ’ ‘ गार्हं दयितैश्चिरदृष्टम्. ’ ७ J. D. मृदाम्. ८ ‘ भवन्ति. ’  
K. ‘ धमन्ति. ’ ९ ‘ अमन्यम्. ’ ‘ मन्द. ’ १० G. J. N. D.  
‘ वेदिनोरयः ’ ‘ मोदितोरयः ’ ‘ स्वेदिनोरयः .

तान्ध्र यासा ताः स्त्रिय नवयौवना इत्यनेन एवं रतिमुग्धानुभवमेन न पं-  
डित्यं व्यज्यते । रात्र्या अवसाने नाशे प्रातः काल इत्यर्थः । मन्दं धर्मप्रमत्ति  
संचरन्ति । धर्मवेदिनोरस इति पाठस्तु नान्यन्तमनोगमः उरस्थरग्येननेन गमने  
विप्राभावादिति दिक् ॥ ३ ॥

मनोऋकृपासकपीडितस्तना-

सरागकौशेयविभूषितोरच ।

निवेशितान्त कुसुमैः शिरोन्ह-

विभूषयन्तीव हिमागमं स्त्रियः ॥ ४ ॥

मनोजति । मनोजेन मनोहरेण कृपासकेन चोलेन पीडिताः स्त्रियाः कुचा  
यामा ताः । अनेन कुचानामुन्नतत्वं पीवरत्वं च व्यज्यते । सरागं माग्निप्रादिना  
रक्तं यन्कौशेयं क्षौमे नेन विभूषितावलंकृतौ ऊरु याभिस्ताः स्त्रियः । निवेशितानि  
स्थापितान्यन्तरन्तर्भागे कुसुमानि पुष्पाणि येषां ते शिरोरहेः केशैर्हिमागमं शीत  
कालं विभूषयन्तीवालंकृत्वंतीति । अत्र प्रमंदाभिः कृतं क्षौमादिभागं हिमागमलं-  
करणेनोपेक्षितमित्युपेक्षालङ्कारः ॥ ४ ॥

पयोधरैः कुङ्कुमरागपिञ्जरैः

सुखोपसेन्यैर्नययौघनोन्नतैः ।

विलासिनीभिः परिपीडितोरसः

स्वपन्ति शीतं परिभूय कामिनः ॥ ५ ॥

पयोधरैः । विलासिनीभिः । अस्य परिपीडितेत्यत्र कर्तृत्वेनान्वयः कुङ्कुमस्य  
बाह्वरजस्य रागेण पिञ्जरैः पीतवर्णैः । "पञ्जरोध्वान्तरे कृते स्वर्णे पीते चे"ति मे-  
दिनी । मुखेनोपसेन्या उपसेन्यास्तैर्नययौघेनोन्नतैः पयोधरैः । रागे परिपीडित  
मुखस्थलं येषां ते । अनेन कामिनीभिः स्वयंप्रहाभ्यगमुखेन कृतं परिपीडिता इत्यर्थो  
व्यज्यते । कामिनः शीतं मुहूर्तं परिभूय पराजित्य हिमपीडामलङ्घयेयर्थः स्वपन्ति ।  
शिनागमं उष्णदाभि इयामाभि पीतकुचेरुपरिगमनेन कामिना शीताभाव  
गद्वज एवेति भावः । कामप्रदेशमिमन्मृनोः शीतनिशाणोपायमाश्रमेवाह "पीवरोह  
स्त्वनप्रोथः समदाः प्रमदाः प्रियाः । इति शीतमृणाद्रोपायमाश्रमेवाह "पीवरोह  
इति ॥ ५ ॥

मुगन्धिनिर्घासधिकम्पितोन्मलं

१. 'मुगन्धिः' 'सूयार्त्तपिडितः' १. G. N. D.  
'विभूषितोन्नतः' २ D. G. N. 'यौवनाप्यभिः'  
'यौवनागवाः' 'यौवनाप्यभिः' 'यौवनाप्यभिः' ४ B. G. J.  
'मुगम्' १ B. 'क्षान्ति' 'क्षान्ति' ७  
'निःधाम' ८ 'दम्' 'विश्वविमोन्मलम्'.

मनोहरं कानरतिप्रयोधकम् ।  
निशासु हृष्टं सह कामिभिः स्त्रियः

पियन्ति मद्यं मदनीयमुत्तमम् ॥ ६० ॥

सुगन्धीनि । दृष्टा आनन्दिना स्त्रियः । निशासु रात्रिषु सुष्टु गन्धो देषां  
दे सुगन्धयः । “ गन्धस्वेदुत्पत्तिमुगुभिभ्यः ” इत्यनेन समागन्त उक्तः । ते  
च ते निशामाश्च तैर्विरम्भितं चालितमुपलं चिम्मन्तु । मनोहरं सुन्दरम्  
मदनीयमुन्मादकरमनएव कामरतिप्रबोधनं यममल्लन्तं गते गुरतस्य प्रबोधन-  
मुत्तेजकम् । यद्वा कामे मद्येन या रतिः प्रेम नस्या प्रबोधकम् । ‘ गतिः स्त्री  
स्मरद्वारेषु त्रागे सुगन्धयो ’ इति मेदिनी । उत्तममुत्कृष्टं मद्यमामयं कामभि-  
प्रियैर् सह पिबन्ति प्राश्नन्ति ॥ १० ॥

अपगतमदरागा योषिदेका प्रभाते

रुतनिविडकुचाग्रा पत्युरालिङ्गनेन ।

प्रियतमपत्तिभुक्तं वीक्ष्यमाणा स्वदेहं

मज्जति शयनगेर्हाडित्वाकपयन्ती ॥ ६१ ॥ १०

अपगतेनि । अपगतो नष्टो मदरागो यस्याः सा । पत्युः यमणस्याभिगमेन  
रुतं निविडं मान्द्र-कुचाग्रं कुचुरं यस्याः सा । एतेन अलङ्घनं योत्तने । प्रिय-  
तमेन कान्तेन पत्तिभुक्तमुपभुक्तं स्वदेहं स्वगरीरं वीक्ष्यमाणा । वस्त्रं शिथिलं  
रात्रिरश्वमारपयन्ती समावीनतया स्थापयन्ती एका योषित प्रभाते शयनगेर्हा-  
डजति वाग्यागृहाभिर्गण्डति । वासमन्यदसन्तीति पाठोऽमाधुः । वागगटम्य  
पुंस्त्यान् । “ वासः कुटो द्वयोः शाले ” लमरः ॥ ११ ॥

अगुरुमुरमिधूपामोदितं केशपाशं

गलितकुसुममालं कुञ्जिताग्रं वहन्ती ।

स्यजानि गुरुनितम्बा निस्त्रिंशभिः सुमध्या

उपैमि शयनमन्या कामिनी चारुंशोभा ॥ ६२ ॥

१ B K. ‘ प्रबोधनम्. ’ २ ‘ कृष्णाम् च कामिनो जनाः ’ ३  
‘ एव ’ ४ ‘ एवम् ’ ५ J. ‘ कृतविजयकुचाग्रा ’ ‘ कुचनिविडकुचा या ’  
‘ कृतविजयकुचाग्रा. ’ ६ D. B. ‘ वीक्ष्यमाणा. ’ ७ G. J. N.  
‘ वामाद्वासमन्यदसन्ती. ’ ‘ वामाद्वासमन्यं हसन्ती. ’ D ‘ वामाद्वासम-  
न्यदसन्ती. ’ ८ ‘ आमोदितान् ’ ‘ धूपशोभितम् ’ ‘ कुसुमवामामोदितम्. ’  
९ ‘ केशपाशान् ’ १० ‘ मालान्. ’ ११ D. N. ‘ नन्वती कुञ्जिताग्रम् ’  
B. ‘ पुन्वती कुञ्जिताग्रम् ’ ‘ पुन्वती कुञ्जिताग्रान्. ’ १२ N. D. नि-  
म्नमध्यावमाना ’ ‘ निम्नमध्यावमन्ता. ’ १३ B. ‘ धुपार्णि ’ १४ B.  
‘ शयनवासः ’ J. ‘ शयनवासम् ’ D. ‘ शयनमध्या ’ १५ K B.  
‘ कामशोभा ’ ‘ कामशोभम् ’ ‘ कामशोभाम्. ’

अगुर्विति । अगुरां, कृष्णागुरां; गुरभिणा मुगन्धिना धूषेनामोदितं मृदा-  
। सतं कृतमंस्त्राभिमिति यावत् । गदित्ता, पतित्ता । कुमुममाला पुष्पव्याघस्यात्तन ।  
पुष्टितानि दुष्टिलान्यग्राणि यन्त्र तम् । एतेन त्रैयपायस्य चाम्नं दौष्यते ।  
त्रैयपायं त्रैयसमूहम् । “पायं त्रैयादिपूर्वं स्यात्तसंघ” इति मेदिनी । यन्त्रा-  
धारयन्ती । नन्वनीति पाठे विम्वारयन्ती समीचीनतया त्रैयान् स्थापयन्तीत्यर्थः ।  
धुन्वतीत्यपि पाठः साधु । गुरु महान्ता नितम्बा यस्याः सा । निम्ना गर्भाग-  
नाभिर्यस्या सा । मुद्ग मथ्यो दम्याः स्त्रा । चाम्नोभा मनोहरान्निगम्य-  
कामिना । उपमि प्रातःकाले ज्ञानं ममं स्यजति । निम्नमथावमग्रेतिपाठे निम्नेन  
ननेन मथेनावमना रिनेत्यर्थः । सुमथ्या उपमत्यत्र विमन्त्रिरूपो दोष म नित्यः  
दुष्कर्ताबीजं च बन्धपादस्थम् । बन्धस्य गाटन्वे हि चमत्कारो नान्यथा । यत्तु  
“मंहितैकादे नित्या नित्या धातुपसंगयो । नित्या समागे वाक्ये तु सा विवक्षा-  
मपेक्षन” इति संहिताविबक्षाभावात्तत्र दोष इति समाचानं तत्साहित्यशास्त्रानव-  
बोधमूलकम् । यद्यप्यैव्याकरणोद्भाषितो दोष स्यात् तदा मंगलतेदम्तम् ।  
परमयं न्युनमेष्टुतिभिन्नो विमन्त्रिरूपो दोषस्तेन च दुष्टमिदं काव्यमिति दिक् १२

कनककमलकान्तैः संघ एवाम्बुधौतैः

श्रवणतटनिपतैः पाटलोपान्तनेत्रैः ।

उपसि वदनविम्बैरसंसक्तकेशैः

श्रिय इव गृहमध्ये संस्थिता योषितोऽद्य ॥ १३ ॥

कनकेति । मद्य एव तत्काल एवाम्बुभिरुदकैर्धौतैः क्षालितैः । कनककम-  
लानीव मुवर्णपद्मानां च कान्तानि मनोहराणि तैः । इदं विशेषणं यद्यप्युभयत्र नेत्र-  
योर्मुखस्य चानुरूपं तथापि कमले कनकसम्यन्धन्वादस्माभिर्दूरान्धितमपि वदन-  
विम्बे योजितम् नेत्राणां पीतत्वस्याप्रमिद्व्यादिति दिक् । वदनविम्बैर्मुखमगद-  
लेखलक्षिता । इत्यभूतलक्षणे तृतीया । “त्वम् तु प्रतिविम्बेपि मंडले  
पुनर्पुंसकम्” इति मेदिनी । श्रवणतटे कर्णग्रान्ते निपतैः समासकैः । पाटल  
इन्द्रकन उपान्त ग्रान्तभागो येषां तानि नेत्राणि नयनानि तैः । अंतैः स्वैरे  
संमन्त्रैः समासकैः केशाशोपलक्षिताः । योषितो नान्योऽद्यास्मिन्नृता गृहमध्ये  
श्रिय इव लक्ष्य इव संस्थिता उपविष्टाः । उपमालंकारः ॥ १३ ॥

पृथुजवनभारताः किंचिदानम्रमर्ध्याः

स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्य ।

१ B. ‘चारुताम्रपरोष्ठैः’ ‘चारुविम्बाधीगणैः’ २ ‘स्मरद-  
भूत’ ३ D. ‘निपतैः’ B. ‘निपुतैः’ ४ ‘अंसमंयुक्त’ ‘ह-  
स्तमंयुक्त’ ५ ‘मंझिता’ ६ ‘योषिताऽद्य’ ७ ‘मथा’ ८  
स्तनभर’ ९ ‘व्रजन्त्यः’



सुरतसमयेवेपं नैशमांशु प्रहाय

दधति दिवसयोग्यं वेपमन्याम्नराग्य ॥ १३ ॥

पठिति । पृथ्वा र्थावगण उपनान्नेण भोगार्ता र्थादिता । किञ्चि  
दान्ते मयो मध्यभागे ज्ञाता न । मनभग्न्य उक्तारस्य गरिदात्रामान्म  
न्दमन्द शमे शनैर्वत्तन्यो नन्दन्याऽन्याम्नराग्य । नैश रात्रियर्गन्धिन सुरत-  
ममयस्य रतिराग्य वेप नन्द्य वसनाद । वांशु तूर्ण प्रणय रक्त्वा । दिवस  
योग्य गहरमादिवस्य वेप न्यस्य वसनादि दत्तं न राग्यन्ति । वेप इत्यस्याका-  
ङ्क्षया नात्र मनेग्न्य ॥ १३ ॥

नन्वपदचित्तभागान्प्राक्षमाणा स्तनाग्रान्

अधगकिमुल्लयाग्रं इन्तमिषं स्पृशन्त्य ।

अभिमतस्ममेन नन्द्यन्त्यस्तनराग्य

सन्निरुदयकाले भूषयन्त्याननानि ॥ १४ ॥

नन्वपदेति । नन्वपदेन वाक्चेष्टितान् वशमान् स्तनाग्रान् कुचाग्रान्  
धीजमणा पश्यन् । दन्ते र्दोभन छिन्न चुम्बनक्रियायाम् इत्यर्थ । किम्  
त्यमिषाधर भयङ्किरलये न्यस्याग्र स्पृशन्त्य । एतम् अभिमतमभाष्ट रम  
शृङ्गारमित्यर्थ नन्दयन्त्य समन्तान् स्तनराग्यो युवनय मवितु मूर्धन्योऽवयनात्  
आम्नानि मुत्तानि भूषयन्ति उक्तुमशङ्कन्तिनऽवर्कन्तीत्यर्थ ॥ १४ ॥

प्राशार्चनपत्रकमुपमैग्न्य ।

प्रचुरगुणैरिष्यारम्यादुशालीभूगम्य

प्ररुन्तेसुरतकेलिजातकंदपेदपः ।

प्रियजनंगहितानां चित्तसन्तापहेतु

शिशिर समय एष श्रेयमेवोऽस्तु नित्यम् ॥ १६ ॥

इति श्रीकालिदामवृत्तावृतुसंहारे विशिखर्णन नाम

पञ्चम सर्गः ॥ ५ ॥

# षष्ठः सर्गः

वसन्तवर्णनम् ।

अथ कस्मागन् वसन्तकालं वर्णयति ।

प्रफुल्लच्युताङ्गुरनीलसंयको

द्विरेफेमालाविलम्बजुगुणः ।

मनाम्बि वेष्टुं सुर्गोत्सुकानां

वसन्तयोढा समुपागतः प्रिये ॥ १ ॥

जुगेति । १ प्रिये : प्रफुल्लच्युताङ्गुरनीलसंयको वृत्तस्य गहकागम्याङ्कुर एव

भुजेषु सङ्गं बलयाद्गदानि ।

प्रधान्यनङ्गातुत्मानमानां

नितैम्यनीनां जघनेषु काञ्च्यः ॥ ६ ॥

स्वनेष्विति । अनङ्गेन मङ्गेनातुर्गं पादितं मान्यं यागां तामां निवन्दिनीनां प्रशान्तनितम्बयुक्तानां स्तनेषु मितेन दृष्टेण चन्दनेनाङ्गां हागं सुस्नामालाः । भुजेषु हस्तेषु बलयानि कटुशान्यद्गदानि वेश्याणि च । जघनेषु कटिषु कामयो रमणाः । “ जघनं तु शिवा, श्रोणिषु रमणे रटावपि ” इति मेदिनी । सङ्गं संबन्धं प्रधानि गच्छन्ति तमस्य इत्यर्थः । प्रधानि निःशङ्कमनङ्गतायमिति पाठे हागदयस्तत्स्थानेषु निःशङ्कं तासां रमणभानिगृहीतं यथाम्यत्तया मदनगीम्यं तमस्य । आलिङ्गनादिकमनुभवन्तीत्यर्थः ॥ ६ ॥

सपत्रलेखेषु विलासिनीनां

वक्त्रेषु हेमाम्बुहोपमेसु ।

- १ B. ' रेशु ' K. ' स्तनेषु हाग ' २ D. J. K. ' अशोकः ' ३ K. ' शिवा सुमालाः ' B. ' शिवासु कृदाः ' ' सुस्नासु पद ' ४ B. ' नवनङ्किता ' ' नवनङ्किता ' ५ B. ' प्रधानि सुदृग् ' ' प्रधानि शोभा ' ६ B. J. ' प्रमदाजनस्य ' ' वनिताजनस्य ' ७ ' कुचेपु ' ८ B. ' मृगेपु ' ९ B. ' ताम्बूलमुगन्धिवाताः ' ' मृगेषु कर्पूरमुगन्धिवाताः ' K. ' कम्पकलनाद्गदानि ' ' चम्पकलनाद्गदानि ' १० B. K. ' प्रधानि निःशङ्कमनङ्गतायम् ' ' निःशङ्कमनङ्गतायम् ' ११ B. ' विलासिनीनां ' १२ ' मृगेपु '

रन्त्यन्तरे मौञ्जितकतुल्यरूप

स्वेदोद्गमो विस्तरतामुपैति ॥ ७ ॥

सपत्रलेखेप्विति । विलासिनां विनामवर्तना पत्रेऽर्थः पत्ररचनाभिः  
सहितेषु हेमाम्बुरुहस्योपमा येषां तेषु । अथवा हेमाम्बुरुहेण सुवर्णवर्णनोपमेयु  
सदृशेषु वस्त्रेष्वाननेषु रत्यन्तरे रतिमध्ये मौञ्जितकतुल्यं रूपं यस्य स मौञ्जित-  
सदृश स्वेदोद्गमो घर्मोद्गमो विस्तरता विस्तृतमावमुपैति गच्छति । रन्त्यन्तरे-  
मौञ्जितकमंगरस्य इति पाठो नानीष चारु वस्त्रे धृतानां रन्त्यना मध्ये मौञ्जित-  
सत्त्वेन रस्य इति हि तदर्थः । तदपेक्षया च रत्यन्तरे मौञ्जितकतुल्यरूप इति  
पाठः सम्यक् ॥ ७ ॥

उच्छ्वासयन्त्यः स्तब्धयन्त्रनानि

गात्राणि कंदर्पसमाकुलानि ।

समीपवर्तिष्वपि कामुकेषु

समुत्सुका एव भवन्ति नार्य ॥ ८ ॥

उच्छ्वासयन्त्यः इति । श्लेषान्निभिधिलानि घन्धनाभ्यावरणानि वस्तु-  
व्यादानि येषां तानि कंदर्पेण मदनेन समाकुलानि पीडितानि गात्राण्य-  
वयवान् । उच्छ्वासयन्त्यो स्फारयन्त्यो नार्य कामुकेषु प्रियेषु समीपवर्तिषु  
निकटस्थितेषु न स्वपि समुत्सुक उत्फण्डिता भवन्ति । मदनावेदेन मजालावयव-  
स्फुरणा वस्तुभूतरतिमुक्ता नाया रमणाया निकटस्थिता प्रार्थनाद्यवधिमनोपेक्ष-  
स्थयं रतियाचन तत्परा भवन्तीति तात्पर्यार्थः । समीपवर्तिष्वपि कामुकेष्विति  
पाठे श्रुतुं शक्यं किमुकेषु विद्यमानेष्वपि स्वयमुत्सुका जाना इत्यर्थः । श्रुतुं किं-  
मुकोपेयाममहृत्स्वोन्मृष्टिज्ञा इति भावः ॥ ८ ॥

ननुनि पाण्डूनि स्निग्धगणि

मुहुर्मुहुर्जृम्भणतत्पराणि ।

अङ्गान्यनङ्ग प्रमदाजनस्य

करोत्यन्तो प्रोपितभर्तृकस्य ॥ ९ ॥

ननुनाम । अंशावनङ्गो मन्मथ प्रोपित प्रयाया अन्तोऽन्य नरस्य प्रमदा-

१ D N ' रत्नान्ते ' G. J ' रत्नान्तर. ' रत्नान्तरे. ' २  
G. N. ' सङ्कल्पः ' J ' सङ्कल्प ' ' सङ्कल्पः ' ३ G N  
' स्वेदगम ' ४ B ' उद्गमः ' ५ D G N ' यधुना  
प्रियेषु ' K ' पार्थ कामुकेषु ' ' पार्थ नार्येषु ' ६ ' धनानि ' ७  
B. ' गुरुभिनानि ' J ' मङ्गलानि ' ८ ' अमल्य ' ९ J ' तद-  
प्यरमेयानि ' D G N. ' लावण्यसंग्रहमाणि. ' ' द्वावपेक्षोत्तराणि '.

जन्म्य पुनर्नितनृम्याह्वान्यवयवान् नर्गान् कृण्वन् पण्डितं पण्डितगणं  
सनन्धगणं नन्धगेन मन्धेन नृहितानि चतानि सन्धं सुमुमुक्षुर्गारार जन्म  
ना “ नर्गः ” इति मद्भागवत्पापायाम् तत्पराध्वान्तरानि करोति  
नित्यानि ॥ ९ ॥

नेत्रेषु लोलो मदिरालसेषु

गण्डेषु पाण्डु कठिन स्तनेषु ।

मध्येषु निर्मो जघनेषु पौन

स्रोणामनङ्गो बह्वधा स्थितोऽथ ॥ १० ॥

नेत्राणि । आणा युवताना मदिरया मयेन अलमान् जटानि तेषु नेत्रेषु  
चलश्चरल । गण्डेषु गण्डेषु पण्डु पाण्डु स्तनेषु कुचेतु कठिन मध्येषु मध्यमा-  
नेषु निर्मो गभार । जघनेषु पान पुष्ट दयनेरा गैला दृष्टा ननुभि वकरी-  
रथानङ्गो मदन स्थित । अनेकम्येन मन्धन्य “ नृगोत्सादुत्सादकः ”  
“ एकस्य नृगोत्सादुत्सादो निपननेन ” इति तत्पराध्वान्तरानि ॥ १० ॥

अङ्गानि निद्रालसप्रिभ्रमाणि

धात्यानि विद्विग्मदलालम्बानि ।

भ्रूषेपजिह्वानि च शीघ्रिनानि

रुगेति नाम प्रेमदाजनस्य ॥ ११ ॥

आङ्गानि । अङ्गो मदन प्रमदजनस्य युवतिन्म्याह्वानि । वयवान्  
निद्रया तस्या पण्डु विभ्रना तेषा गानि । “ अङ्ग गत्र ” इति मेदिनी ।  
निद्रालगविद्वतानि पण्डु सुगन् । वि च वासमान वि विद्वन्मन्धगेन म  
देन लालम्बानि जोगान् । “ लाटयो लेलयाजयो. ” इति हंस । तथा न  
यातिनाम्बजोक्तानां श्रुते नृगः श्रेष्ठः लालम्बानि वक्राणि रुगेति । पङ्गे  
निपोट मदनकृत युवतिन्म्याह्वाना निद्रालम्याह्वाना कमराभमपि परोक्षाना-  
नल्पनया शि प्रयोग इति ज्ञेयम् ॥ ११ ॥

प्रियत्तुगुमालीयककुङ्कुमाङ्गैर्न

स्तनेषु गारेषु तिलगमिर्नाभि ।

१ D ‘ लोम्ब ’ K ‘ जण्डल ’ २ ‘ मादगमेषु ’  
‘ काठनस्तनेषु ’ ३ B K ‘ नम्र ’ ४ ‘ वक्रा ’ K  
‘ लालम्बानि ’ B ‘ लम्बानि निद्रान ’ ५ B K ‘ मदिराजटानि ’  
‘ मन्धालयानि ’ ६ B ‘ दिग्नेपनानि ’ ७ J G N D  
‘ चवार ’ १० ‘ प्रमदोनमदन ’ ‘ प्रमदजनस्य ’ ११ B J ‘ मपि ’  
१२ B ‘ मन्धालम्येषु विद्वान्नि ’ K ‘ मन्धालम्येषु विद्वान्-  
नानि ’

श्चूतद्रुमाः पुष्पितचारुशाखाः ।

कुर्वन्ति कामं पदनावधूताः

पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेणि । ताम्राणां रस्तानां प्रयातानां पर्णानां स्तवर्गेषुच्छैरिवनम्रा नताः ।  
पुष्पिता मंजातद्रुमा मनोहराः शाखा स्पर्धा येषां ते “ नदस्यर्मज्जानंतारका-  
दिभ्य इति १ ” न्यनेनेनप्रत्यय पुष्पशब्दान् । पान्नेन ममीरणेनावधूता कम्पिता-  
श्चूतद्रुमा जात्ररक्षा जङ्गनानां युवतीनां मानसं काममल्लन्त पर्युत्सुकमुत्कण्ठितं-  
हृदिभित्ति । नयन्ते चूतमचरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्यर्थः  
चूतप्रमदस्य मदनराण्येनोत्कण्ठाजनस्य युक्तमेव ॥ १५ ॥

आमूलतो विद्रुमरागतांघ्रं

सपञ्चया पुष्पचयं दधानाः ।

कुर्वन्त्यशोका हृदयं सशोकं

निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रयास्य राग इव ताम्रं  
रत्नवर्णं पुष्पचयं वसुमसमूर्धं दधाना सपञ्चया पर्णसहिता अशोका वज्जुल-  
रक्षा निरीक्ष्यमाणा हृदयमाना नवयौवनानां नूतनताश्रयानां प्रमदानां हृदयं मा-  
नरा राशोऽनं कुर्वन्ति । अशोका न शोको येभ्य ईदृशा अपि हृदयं सशोकं कुर्वन्त्य-  
तोऽस्मरणाभ्यार्यजन्मरूपो विभावनालंकारः । नवयौवना स्वयं कामसमापमुप-  
सर्पणे भारवोऽतस्तामा हृदयं पीडितं मयतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा ८

मृद्वानिलाकुलितनर्धमृदुप्रवाद्याः । ८

कुर्वन्ति कामिमेनसां महसोत्सुकत्वं

वालातिमुत्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मत्तंति । मत्तौन्मत्तद्विरेफैर्भ्रमरैः परिचुम्बितानि मत्सृष्टानि चारुणि पुष्पाणि  
मृद्वानि यामा ताः मन्दानिलेन मधुना पानेनाकुलिता व्याकुलिताः पाणिना  
इति यावन् अतएव नम्रा नना मधुप्रवाद्याः कोमलपत्रा यासां तां वाला नूतना

१ ‘ कान्ते. ’ ‘ सान्द्राः ’ २ ‘ पदनाभिभूता ’ ३ B ‘ समुत्सु-  
कत्वं मनस ’ K. ‘ समुत्सुकम् ’ ‘ पर्युत्सुकत्वं मनस ’ ४ B K.  
‘ ताम्रा ’ ५ B K ‘ सपञ्चयम् ’ ६ B K ‘ चारु ’ ‘ चारुणः ’  
७ ‘ मनमथ ममुत्सुकत्वं. ’ ८ D N ‘ चूताभिरामकालिका. ’ B ‘ वा-  
लातिमुत्तलतिकाः. ’ ‘ चूता विमुत्तलतिका. ’

आलिप्यते चन्दनमङ्गनाभि-

मंशालसाभिर्भृगुनामियुन्तम् ॥ १२ ॥

दियं गिवति । मदेनालसाभिर्जडाभिविलीगर्नाभिर्निर्लागवतीभिरङ्गना-  
भिर्भुवतिभिः शरीरेषु गौरवर्णेषु स्तनेषु कुक्ष्येषु प्रियङ्गुः श्यामालता कालीयकं पीत-  
चन्दनं कुङ्कुमं काश्मीरजं तरुवतं युवतं भृगुनाभिः कस्तुरिका तथाच युवतं चन्दनं  
मथ्यजमालिप्यते चर्चते । “ भृगुनाभिर्भृगुमदः कस्तुरी ” इत्यमरः ॥ १२ ॥

गुरुणि वासांसि विहाय तूर्णं

तनूनि लाक्षारसरञ्जितानि ।

सुगन्धिकालागुरुधूपितानि

धत्ते जनः काममदालसाङ्गः ॥ १३ ॥

गुरुणीति । कामस्य मदेनालसान्यङ्गान्यवयवा यस्य स । कामशरानुविद्ध  
इति पाठे कामशरेणानुविद्धस्ताडित इत्यर्थः जनो गुरुणि जडानि वासांसि वसनानि  
तूर्णं क्षिप्रं विहाय त्यक्त्वा लाक्षारसेन रञ्जितानि रत्नानि तनूनि सूक्ष्मानि ।  
सुगन्धिनानि सुगन्धिना कालागुरुणा कृष्णचन्दनेन धूपितानि कृतमंस्कारानि  
वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्चूतरंसासवेन

भूतः प्रियां चुम्बति रागदृष्टः ।

कूजद्विरेफोऽप्यमम्युजस्थः

प्रियं प्रियाया प्रकरोति चादुः ॥ १४ ॥

पुंस्कोकिल इति । चूतरयाप्रसन्न रस एवासावं मयं तेन मत्त रागेण प्रेम्णा  
दृष्टः सन्तुष्टः पुंस्कोकिलः प्रियां केकिला चुम्बति । अम्युजे कमले तिष्ठति रा कू-  
जन्मधुरध्वनिं कुर्वन् द्विरेफो द्वौ रेफौ यस्मिन् स भ्रमशब्दो यस्य वाचकस्ताड-  
शोऽस्ति । लक्षितक्षणाया इदमुदाहरणम् । प्रियाया भ्रमया प्रियमभाष्ट चादुः  
मधुरमापणं प्रकरोति । अनेन श्लोकेन कुमारसंभवस्य “ मयु द्विरेफं पुंसुर्मकपति  
परीं प्रियां मामनुनमान ” इति पद्यं स्मारितम् ॥ १४ ॥

नौघ्रप्रवालस्तयकादनव्रा-

१ B. ' आलिप्यते ' ' आलिप्यते. ' २ ' साप्रथम. ' ३ ' शि-  
राणि. ' ' निजान्. ' ४ B. J. ' कामशरानुविद्धः. ' ५ ' लगाइने '  
६ B. K. ' रनेन मनः. ' ७ B. K. ' प्रियामुतं चुम्बति मादरोऽयम् '  
८ B. ' गुञ्जन्. ' J. ' गुञ्जन् ' ९ ' अधिकाप्रसन्नः ' १० ' क्षिप्रम् '  
११ B. ' चादुम् ' K. ' क्षिप्रम् ' १२ B. ' मदालताप्र० '  
प्रथमशरानुगमाः.

श्चूतद्रुमाः पुष्पिनचारुशाखाः ।

कुर्वन्ति कामं पदनावधूताः

पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

नात्रेति । ताम्राणां रक्तानां प्रगलानां पर्णानां स्तवर्गैर्गुणैरवनम्रा ननाः ।

पुष्पिता. संजानतुमुमा मनोहराः शाखा रंध्रा येषां ते “ नक्ष्यगंजानंतारसा-  
दिभ्य इतजि”न्यनेनेनग्रयय पुष्पशृङ्गान् । पण्णेन समण्णेनावधूता रम्पिता-  
श्चूतद्रुमा आम्रप्रक्षा अङ्गनाना युवतीनां मानसं काममखन्तं पर्युत्सुकमुत्कण्ठितं-  
कुर्वन्ति । वसन्ते चूतमञ्जरीमवलीनय प्रमदा उत्कण्ठिता भवन्तीत्यर्थं  
चूतप्रमनस्य मदन्वाणस्येनोत्कण्ठाजनसत्त्वं युक्तमेव ॥ १५ ॥

आ मूलतो विद्रुमरागतांश्च

सपञ्चया. पुष्पचयं दधानाः ।

कुर्वन्त्यशोका हृदयं सशोकं

निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलन इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रगलस्य राग इव ताम्रं  
रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपञ्चया पर्णमहिता अशोका यञ्जुल-  
वृक्षा निरीक्ष्यमाणा हृदयमाना नवयौवनानां नृत्तनताम्यानां प्रमदानां हृदयं मा-  
नसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य ईदृशा अपि हृदयं सशोकं कुर्वन्त्य-  
तोऽकारणाकार्यजन्मरूपो विभाजनालंकारः । नवयौवनाः स्वयं कान्तसमीपमुप-  
सर्पणे मीरवोऽतन्नामा हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मञ्जुद्विरेफपरिचुम्बितचारुपुष्पा ८

मन्दानिलाकुलितनम्रमृदुप्रचान्दाः । ८

कुर्वन्ति कामिमेनसां सहस्रोत्सुकत्वं

यांलातिमुन्तलतिका. समवेक्ष्यमाणाः ॥ १७ ॥

मतेति । मन्मैरग्न्यसौद्विरेफैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चारुणि पुष्पाणि  
कुसुमानि धामा ताः मन्दानिलेन मदुना पवनेनाकुलिता व्याकुलिताः पादिना  
इति यावत् अतएव मञ्जु नना मृदुप्रचान्दाः कोमलपद्मस्य यासां तां चाला रत्नना

१ ‘कान्ते.’ ‘सान्द्राः.’ २ ‘पदनाविभूता.’ ३ B ‘समुन्-  
वत्तं मनमः.’ K. ‘समुत्सुकम्.’ ‘पर्युत्सुकं मनसः.’ ४ B K.  
‘ताम्रा.’ ५ B. K ‘मपञ्चवम्.’ ६ B K. ‘चारु’ ‘चारुतर.’  
७ ‘मनयध गगुत्सुकत्वम्’ ८ D N. ‘चूतागिरामकालिकाः’ B. ‘दा-  
लातिमुन्तलतिकाः.’ ‘चूता विमुन्तलतिका.’

आलिप्यते चन्दनमङ्गनाभि-

महालसाभिर्भृगुनाभियुक्तम् ॥ १२ ॥

त्रियंभिवति । मदेनालसामिर्जडमिर्विलासिनीभिर्विलासवतीभिरङ्गना-  
भिर्भुवनिभिः । गारेषु गौरवेषु स्तनेषु कुक्ष्येषु प्रियङ्गुः श्यामालता कालीयकं पीत-  
चन्दनं कुङ्कुमं काश्मीरजं तैरुक्तं युक्तं मृगनाभिः वस्तुरिका तथाच युक्तं चन्दनं  
मध्यजमालिप्यते चन्दते । “ मृगनाभिर्भृगुमदः वस्तुरी ” इत्यमरः ॥ १२ ॥

गुरुणि वासांसि विहाय तूर्णं

तनूनि लाप्सारसरञ्जितानि ।

सुगन्धिकालागुरुधूपितानि

धत्ते जनः काममदालसाङ्गः ॥ १३ ॥

गुरुणीति । कामस्य मदेनालसान्यङ्गान्ययथा यस्य स । कामशगनुविद्ध  
इति पाठे कामशरेणनुविद्धस्ताडित इत्यर्थः । जनो गुरुणि जडानि वासांसि वसनानि  
तूर्णं क्षिप्रं विहाय त्यज्वा लाप्सारसेन रञ्जितानि रक्तानि तनूनि सूक्ष्माणि ।  
सुगन्धिना सुगन्धिना कालागुरा कृष्णचन्दनेन धूपितानि दहनमस्तराणि  
वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्च्युतरसासधेन

मन्दः प्रियां चुम्बति रागद्वयः ।

कुंजद्विरेफोप्येयमभ्युज्जयः

प्रियं प्रियायाः प्रकरोति चाटुं ॥ १४ ॥

पुंस्कोकिल इति । चतरास्रस्य रस एवासर्वं मयं तेन मत्तः रागेण प्रेम्णा  
हृद्यः गन्तुः । पुंस्कोकिलः प्रियां कोकिलां चुम्बति । अभ्युजे कमले तिष्ठति रा कुं-  
जमधुरगन्धिं दूरेण द्विरेफो द्वौ रेफः यस्मिन् तत्र भ्रमशब्दो यस्य वाचकमनाद-  
शोडलि । लक्षितशलाघावा ददमुदाहरणम् । प्रियायाः भ्रमया प्रियमभाते चाटु  
मधुरभाषणं प्रसारति । अनेन व्येकेन कुमारसंभवम् “ मत्तु द्विरेफः पुग्मैकपात्रे  
पर्वः प्रियां ममन्वतेमानः ” इति पद्यं स्मरितम् ॥ १४ ॥

नोप्रप्रवालम्वनचनाना-

१ B ' आलिप्यते. ' ' आलिप्यते. ' २ ' माप्रम. ' ३ ' शि-  
राणि. ' ' निजान्त. ' ४ B. J. ' कामशगनुविद्धः. ' ५ ' लगाङ्गे. '  
६ B K. ' ग्येन मत्त. ' ७ B. K. ' प्रियासुतं चुम्बति मादरोऽयम्. '  
८ B ' गुणन ' | गुणन ' ' यथिदप्रमत्त. ' - १० ' क्षिप्रम् '  
' प्रिय. ' ११ B. ' चाटुम् ' K. क्षिप्रम् ' १२ B. ' मदालसाङ्गः '  
' मदालसाङ्गः ' ' मदालसाङ्गः. '



श्चूतद्रुमाः पुष्पिनचारुशायकाः ।

कुर्वन्ति कामं पद्मनाभधृताः

पर्युत्सुकं मानसमह्वानानाम् ॥ १५ ॥

ताम्रेति । ताम्राणा रक्ताना प्रवालाना पर्णानां मन्थेर्गुच्छैरेवतन्ना ननाः॥

‘पुष्पिताः मंजानकुसुमा मनोहराः शायका स्तंभा येषां ते “ नन्दमयंजानंताका-  
दिभ्य इति”भ्यनेनेनप्रत्यय पुष्पजडात् । पद्मेन मर्माणेनाभधृता रम्पिना-  
श्चूतद्रुमा आम्बुक्षा अक्षनाला सुस्पर्शा मानसं कामपरान्तं पर्युत्सुकमुत्पि-  
कुर्वन्ति । प्रगन्ते चूतमर्षमवलोक्य प्रमदा उत्पिन्ता भवन्तीत्यर्थ-  
चतप्रमदस्य मदनवाणत्वेनोत्पिन्ताजनकत्वं सुस्पर्शेय ॥ १५ ॥

आमूलतो विद्रुमरागताम्रं

सपङ्कवा पुष्पचयं दधानाः ।

कुर्वन्त्यशोका हृदयं सशोकं

निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलन इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं  
रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपङ्कवाः पर्णमहिता शोका वञ्चुल-  
पृक्षा निरीक्ष्यमाणा हृदयमाना नवयौवनानां नूतनतादृश्यानां प्रमदानां हृदयं गा-  
नसं सशोकं कुर्वन्ति । शोका न शोको येभ्य इत्या अपि हृदयं सशोकं कुर्वन्त्य-  
तोऽकारणान्कार्यजन्मरूपो विभावनालङ्कारः । नवयौवनाः स्वयं कान्तमर्षापमुर-  
मर्षणे मारवोऽनन्तासां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिबुम्भितचारुपुष्पा

मन्दानिलाकुलितनर्मसुदुप्रचालाः ।

कुर्वन्ति कामिमैनसां सहस्रोत्सुकत्वं

प्राप्तिमुपतलनिकाः समवेदयमाणाः ॥ १७ ॥

मैनसि । मनेऽन्मनेद्विरेफेभ्यः परिबुम्भितानि मत्पृथानि चारुणि पुष्पाणि  
कुसुमणि यासां ताः मन्दानिलेन मनुना परनेनाकुलिता व्याकुलिताः पीडिता  
द्विनि यावत् अनन्त नन्ना नना सुदुप्रचालाः कामप्यन्ता यासां नाः चाला नूतनाः

१ ‘कान्ते.’ ‘सान्द्राः.’ २ ‘पद्मनाभिधृताः.’ ३ B ‘ममुन्मु-  
यत्वं मनसः’ K. ‘ममुन्मुद्रम्.’ ‘पर्युत्सुकत्वं मनसः.’ ४ B K.  
‘ताम्रा’ ५ B. K. ‘मपङ्कवम्.’ ६ B K. ‘बाह’ ‘नाम्बा.’  
७ ‘मनस्य ममुन्मुद्रम्.’ ८ D N. ‘चूतमर्षमराटिकाः’ B. ‘वा-  
गन्मुत्तरनिकाः.’ ‘चूत विमुत्तरनिकाः.’

आतमुक्तालतिना वागन्तालना कुन्दविशेषाः समरब्धमाणं दृश्यमाना सत्  
कामिमनसा सहसा युगपदुत्पुस्तमौमुख्यं कुर्वन्ति । चूतं विमुक्तमग्निं इति  
पाठं सुगमम् । चूतभिराममलिका इति पाठोऽयमन्वीनः । पुष्पपत्रायाः जात्र  
कलिरायाः पुष्पन्तराभावाद्दस्मिन्पाठे “ मत्तद्विरेकपरिचुम्बितचाम्पुपा ” इति  
त्रिगोपणं न सङ्गच्छतु ॥ १७ ॥

शान्तांमुखशुतिजुषांमचिरोद्गतानां  
शोभा परा कुरवकद्रुममञ्जरीणाम् ।  
रञ्जिते प्रिये संहृदयस्य मयेन कस्य  
कद्वर्षबाणपंतनज्यथितं हि चेत् ॥ १८ ॥

कान्तेति । इ प्रिये । शान्तामुखस्य प्रमदाननस्य शुति कान्तिं जुपन्ते से  
वन्ते तारासमचिरोद्गतानां मूलोत्पन्नानाम् । अपि चोद्गतानामिति पाठस्तु न मनोरमः ।  
कुरवकद्रुमा जम्बानट्टेया तेषां मयराणां परा रेष्टा शोभा दृष्ट्वा  
कस्य मन्दयस्य रसिकस्य चेतो मानस कद्वर्षस्य मदनस्य बाणानां शराणां  
पतनेन पानेन व्यथितं पीडितं न भवेदपि तु सर्वस्यापीत्यर्थं हिशब्दोऽवधार  
णार्थः । तेन पादपूरण इति परास्तम् । दृष्ट्वा प्रिये प्रियतमाराहतस्य । पुत्र इति  
पाठस्तु चारतः । अर्थस्तु सुगमः । अत्रियुक्तापेक्षया विद्युत्तरश्चर चेतोऽधिक  
प्राग्वद्रीक्षा एतेति भावः ॥ १८ ॥

आद्रीतवह्निमदशैर्मरतावधूते  
सर्वत्र किञ्चुकयने हसुसमाधनग्रे ।  
सद्यो यसंस्तममये हि समाचितेयं  
रक्ताशुका नयनधूरिभ्य भाति भूमि ॥ १९ ॥

रात्रेति । वगन्त व्यग्नरात्रे गर्भत्र सग आदीप्तं जाभिमुख्येन ज्व-  
लितो रश्मिर्गता मग्निं गर्भं गन्ता वायुनाऽरुणं रश्मितं कुम्भं पुष्परङ्गमा-  
न्मार्गम् । किञ्चुकयने पटागोक्षगमने समाचिता व्याप्तेय भूमि रक्ताशुका-  
नयनधूरिभ्यः ॥ १९ ॥

१ B ‘ शिरोद्गतानाम् ’ २ B ‘ शान्तामुखशुतिमुषाम् ’ ]  
‘ शान्तामुखशुतिमुषाम् ’ ‘ शान्तामुखशुतिमुषाम् ’ ‘ शान्तामुखशुति  
जुषाम् शिरोद्गतानाम् । शान्तामुखशुतिमुषाम् शिरोद्गतानाम् । ‘ शान्तामुख  
शुतिगिणभाम् ’ ३ B ‘ दृष्ट्वा ’ ४ B ‘ प्रियतमाराहतस्य पुत्र ’  
‘ हि पीडितस्य ’ ५ B ‘ किञ्चुके ’ ‘ पवन ’ ६ ‘ व्यधनम् ’  
७ B ‘ रश्मि पादिरात्रे ’ ‘ पवनारुणं ’ ८ ‘ रश्मि-’ ९ ‘ यसंस्त  
किञ्चुकाशुका नयनाधूरिभ्यः ’ १० B ‘ समुपगमने ’ ] ‘ समुपगमने ’  
‘ समुपगमने ’ ११ ‘ रक्ताशुके ’

शुभं कलनं प्रमृष्टा मा नमस्तू न ननश्चात्र शान्त्या यन्मा कम् । गुह्यं च न  
 रस्तापुक्कनं ॥ ३४ ॥ नमस्तू न ननश्चात्र शान्त्या यन्मा कम् । गुह्यं च न  
 रस्तापुक्कनं ॥ ३४ ॥

किं किंलुक् शुक्रमुखञ्जिनिमिन मिन

(८) किं कृणितायकसुमैर्न हंत नु डा यम् ।

यमोक्तिं पुनरय मधुर्ध्वन्नेभि

यूना मन सुवदनानिहित निहन्ति ॥ २० ॥

सिमिति । मयदनाया मन्त्रस्य सुखं यन्त्रस्य स्तम्भ्या निहतं निवेष्टुं यन्त्रा  
 तस्मान्नाम मन्त्रं तस्मिन्मन्त्रे कराननस्य छत्रं तत्र यन्त्रं तत्र निवेष्टुं भित्त  
 मपि तु । भनमय । तस्मिन्मन्त्रे पादयोः यन्त्रस्य पादयोः तत्र महाराज  
 भाषायाम् । कुम्भे पुष्पस्य तत्र यन्त्रं तत्र यन्त्रं तत्र यन्त्रं तत्र यन्त्रं  
 निहतं । दग्धमात्रं तत्र यन्त्रं तत्र यन्त्रं तत्र यन्त्रं तत्र यन्त्रं ॥ ० ॥

पुष्कोरिणे नलप्योभिरपात्तहय

वृजद्विग्नमदफलानि यन्मामि भृङ्ग ।

लज्जान्वितं सविनयं हृदय क्षणन

पर्याकुल कुटुम्बेऽपि नत श्रद्धनाम् ॥ ५५ ॥

पुस्तकाङ्कितेति । कल मधुर वच्चाभापत यथा ने । याम ग्रामा ह्या न  
 तै पुस्तकाङ्कै । मदनान्कमदन उल्लान मधुराण यामि वृत्ताद्भक्तद्विरे  
 पेश्व मय्या माड्यान्वित युक्त मविनय विनयमहेत प्रभुता आगा ह्यव कु  
 श्लोप भनृगदाप न भनृगद इत नापय्याय । अत्रापना भनृसात न्य र नन ।  
 श्याङ्क वृत्तम् । रमणमतिशाराप प्रभुता ह्यय धीमान्मयथ ॥ २९ ॥

आत्मन्ययन कुसुमिता सहस्रारशास्त्री

विस्तारयन् पृथ्वीस्य उचामि दिशु ।

वायुप्रियाति हृन्त्यानि हरनरेणा

भीहारपातयिगमा सुभगो यमस्ते ॥ २२ ॥

आकम्पयन्ति । वयम् पुमाना पुं पता सहस्रशस्ता आम्नायाः

[illegible]

आम्प्यचंथलवन् । दिक्षु सर्वत्र परवृत्तस्य कोन्धिलस्य वचासि कृजितानि निस्तार-  
यन् । विपूषांश्च मृगानिर्नुमण्णिनि शतरि च निष्पन्नोऽयं शब्दः । नीहास्य  
तुहिनस्य पानं पतनं तस्य विगमाच्चात्सुभगो मनोहरो वायुः । हिमनाशात्स-  
त्पोऽनं सुभग इत्यर्थः । नराणां पुंसां हृदयानि हरन् विवर्ति विद्रोपेण  
वहति ॥ २२ ॥

कुन्दैः सविभ्रमवधूहसितावदातै-

रुद्योतितान्युपवनानि मनोहराणि ।

चित्तं मुनेरपि हरन्ति निवृत्तरागं

प्रागेव रागमलिनानि मनांसि यूनौम् ॥ २३ ॥

कुन्दैरिति । विभ्रमेण विलासेन सहितानि सविभ्रमाणि यानि बधूहमिनानि  
रमणीयास्यानि तानीवावदातैः शुभ्रैः कुन्दैः कुन्दपुष्पैश्चोदितानि प्रकाशितान्यलं-  
कृतानीति यावत् । मनोहराण्युपवनान्युद्यानानि । निवृत्तो नष्टो रागः प्रेमा यस्मात्तन्मु-  
नेर्मननशालस्यापि चित्तं मानसं हरन्ति । प्रागेव त्रिमुत मुनिमनोहरणात्प्रागेव वा  
गणेण प्रेम्णा मलिनानि क्लृप्तानि यूनौ तस्यान्ता मनांसि हरन्ति । अत्र यूनौमित्य-  
नेन निवेकगृहित्यं ग्राह्यते ॥ २३ ॥

आलम्ब्यहेमरसना स्तनसप्तहाराः

कन्दर्पदर्पशिथिलीकृतगात्रयष्टयः ।

मासे मधौ मधुरकोकिलभृङ्गनादै-

नार्यो हरति हृदयं प्रसभं नराणाम् ॥ २४ ॥

आलम्ब्यीति । आलम्ब्यन्त्यो लम्बमाना हेमरसनाः सुवर्णराज्यचो यामां ताः ।  
स्तनं मयताः लम्बा इति यावदाता यामां ताः । कन्दर्पस्य मदनस्य दर्पणोष्मणा  
शिथिलीकृता विसृजिता गात्रयष्टयः क्षीरयष्टयो यामां ताः । “दर्पो मृगमदे गर्व-  
वृम्भं नेवर्जयति । पापं ऊष्माक्षिजलयो” इति हेमचन्द्रः । नार्यः प्रमदा मधौ  
नैप्रमाणे । “मधु पुण्यते क्षौदे मधे ना तु मधुद्रुमे । वगंत इत्यभिप्रेत” इति मेदिनी ।  
नराणां हृदयं मधुर्मनोहरेः कोकिलानां पिकानां गजानां मधुपानां नार्यैर्नभिर्ह-  
रन्वाकर्षन्ति ॥ २४ ॥

नाशामनोऽक्षुःसुमद्रमभंगितान्तान्

दृष्टान्यपुष्टनिर्नदाकुलमानुदेक्षान् ।

१ ‘मंशोभितानि.’ २ ‘निरनरागम्.’ ३ B. ‘प्रायेण.’ K.

‘आपयेण’ ‘अप्यसृजितयष्टिः’ ४ ‘नार्यल्ल-दि.’ ५ J? K. ‘सुप्तपट’

६ ‘आलम्ब्य.’ ७ ‘आलम्ब्य चन्दनरमान्.’ ८ ‘आलम्ब्यचन्दनरमान्.’ ९

‘प्रम.’ १० ‘कोमल.’ ११ ‘गयो.’ १२ ‘गयाः’ १३ ‘पुग्गुमो-

‘मधुपानान्’ १४ K. ‘भंगितामान्.’ B. ‘पुष्टितामान्.’

‘पुष्टितामान्’ १५ B. ‘दृष्टान्यपुष्टनिर्नदाकुलमानुदेक्षान्.’ १६ ‘सोभेदमान्.’

शैलेयजालपरिणद्धशिलातलौघान्

दृष्ट्वा जनः क्षितिभूतो मुदमति मयः ॥ २५ ॥

नानेति । सर्वो जनो नाना नानाजातीया मनोज्ञा मञ्जुतः कुसुमदृमाः पुष्पशालाभिर्भूषिता धलंकृता अन्ताः प्राग्गन्तव्या येषां नाना इत्य आनन्दिता ये-  
अन्यपुष्टाः परभनास्तेषां निनयेन शब्देनाकुलाः मानुषेयाः प्रस्थडेयाः येषां नान् ।  
शैलेयानां तालपर्णालनानां जालेन समूहेन परिणद्धा व्याप्ताः शिलातलानामोघाः  
समूहा येषां नान् । “शैलेयं तालपथ्यादि” ति मोदिना । अथवा शैलेयानां शिलापुष्पाणां  
जालेनैवैवः । “कालासुमार्यगृह्णाद्मपुष्पांश्चानशिरानि तु । शैलेय” मिलमरः । क्षि-  
तिभूतः पर्वतान् दृष्ट्वा मुदं मोदिभेति गच्छति । आनन्दं लभत इत्यर्थः ॥ २५ ॥

नेत्रे निर्मालयति चिरोदिति याति मोहं

प्राणं करेण चिरुणद्धि धिरिति चाँचै ।

कान्ताधियोगपरिरोदितचित्तवृत्ति-

दृष्ट्वाऽध्वगः कुसुमितान्सहकारपृष्ठान् ॥ २६ ॥

नेत्रइति । कान्ताया आयाया वियोगेन विक्षेपेण परिरोदिता रोदयुक्ता चित्तवृत्ति  
यस्य सः । अध्वगः पान्थः कुसुमितान् पुष्पिणान् सहकारपृष्ठानां पृष्ठान् दृष्ट्वा वीक्ष्य  
नेत्रे निर्मालयति संकोचयति । नापदं दृष्टदर्शनं पश्यितुंमिति भावः । विरोदित्यनन्दति ।  
पीडाममहमानो रोदनं करोति । मोहं याति गच्छति । प्राणं नाभिकं करेण निम-  
णद्धि धिरः दृढजनकः सुचागो न प्राणं प्रविधत्ति न भिरामाग्रेनाभ्यर्थः-  
उर्ध्वं च विरोति उर्ध्वारटनात्यर्थः । अत्र रोदित्यात्नेनामंगलाश्लीलव्यग्रव्या दुष्ट-  
मित्रं पद्यं । मृदुपवनविभिन्नो मा-प्रयाया विनाशादिनि वर्द्धति जैवम् ॥ २६ ॥

समदमधुकराणां कोकिलानां च नदैः

कुसुमितसहकारैः कर्णिकारैश्च रम्यैः ।

इषभिरिय सुतीक्ष्णमनसं मौनिनीनां

तुदति कुसुममासो मन्मथोदीपनाय ॥ २७ ॥

१ ‘ जानु ’ २ B. ‘ तलान्तान्. ’ ‘ तलाध. ’ K ‘ गृहान्तान्. ’  
‘ गृहान्तान्. ’ ३ ‘ मदमेति. ’ ‘ समुपैति सर्वान्. ’ ४ B. G. J. N.  
‘ निर्मालयति रोदिति. ’ ५ J. N. ‘ याति शोकम्. ’ ‘ जानमोहान्. ’  
६ ‘ प्राणान्. ’ ‘ प्राणान् करेण च निदत्त. ’ ७ ‘ देविन. ’ ८ B.  
‘ जनः. ’ ‘ नरः. ’ ‘ नगे. ’ ९ ‘ कुसुमिताः सहकारशाखाः. ’ ‘ कुसु-  
मितान् सहगैव चूतान्. ’ १० B. J. ‘ रम्यैः. ’ ११ B. ‘ कामिनीनान्. ’  
१२ ‘ कुसुमचापः. ’ K. ‘ कुसुमवाणः. ’ १३ J. N. ‘ धोद्रेजनाय. ’  
‘ धोद्रेजनाभिः. ’

समदेति । रम्या मनोहर कुसुममालो वसनमय । मदेन महितानामु  
सुमत्ताना समुत्तमा भ्रमराणा मेलिताना च नौदे दृष्टिने । कुसुमेना पु  
ष्पिता सहकारा जम्बूज्जम्बूजै रजिज्जम्बूजै । सुतीक्ष्णैर्गन्धैर्गन्धैरिषुभिरिव वाणैरिव  
माननीना मानवतीना मानस ममयाईपनाय मदनवर्धनाय तुदति व्यवयति ।  
गवण रमणसमागोपसर्णोऽनादरवतानाम् । माननाना मानय पाडयति । ता  
ययोगमप्युस्तथा करोतायव ॥ २७ ॥

इतोऽत्र क्षेपका नव श्लोक तेषु अत्र दशपुस्तकप्रपलभ्यमाना पूर्वैर्दृष्टा  
काकुद्धिरव्याख्याता आप छात्रसौलभ्याय व्याख्यायते । एतेषा कविकृतिषु म  
हान् सदृह स च रमिजाना श्लोकप्रलेखन एव व्यसतो भवन् ।

रश्मिरकनकशान्तीन्मुञ्चत पुष्पराक्षीम्  
मृदुपयननिधनान्पुष्पिताञ्चूतचक्षान् ।  
अभिमुखमभिधीक्ष्य क्षामदेहोऽपि मार्गं  
मदनशरनिघातेर्मोहमेति प्रधासी ॥ १ ॥

राचरेति । रश्मि रम्या मनोहर कनका मवमुवणा मेव का तयपा तान् पुष्पराक्षीन्  
कुसुमचया सुवतस्त्वयत । मृदुना पवनेन वायुना विरूतान् च स्पर्तान् कुसुमि  
ताञ्चूतवृक्षानामान् अभिमुख समुखमभिधीक्ष्यावलोक्य क्षामदेहोऽपि वृषादेहोऽपि

\* This and the following eight verses are generally considered as interpolations which on the face of them they appear to be B prints verses 1, 2, 3, 4, 5, 6 and 8 in the regular text and numbers them as if they were the work of Kālidāsa B also prints verses 7 and 9 but they are printed in his notes J admits none of these in his text N prints 15 interpolations after verse 27 of the text all of these verses except 8 G prints them all as additional verses in his appendix and his arrangement coincides with ours except that verse 7, according to him follows verse 9 of the text J 2 prints 1, 2, 3, 4, 5, 6, 7 and 9 in the text after verse 28 and numbers them from 30 to 37

१ B G 'कानम' २ B G 'वृक्ष' ३ B G  
गुह्यः

प्रवासा पान्य । भाग गव्याया मदनगरनिघातैर्मन्त्रवाणताडनैर्मोह मून्धमेति  
अत्र पुष्पगन्धान् मुञ्चत इति विशेषणयोगं पुष्पितानिनि पुनश्चस्तमपिपदास्वारस्य  
चानो नेय कालिदासकृति ॥ १ ॥

पद्भृतकलगीतैर्हृदिभिः सद्गचासि

स्मितदशनमयूखान् कुन्दपुष्पप्रभाभिः ।

रङ्गकिसलयकान्तिं पल्लवैर्विद्वमाभैः

रंभिमचति वसन्तः कामिनीनामिदानीम् ॥ २ ॥

परभृतेति । वसन्तः कामिनीनां सद्गचासि सुभाषणानि ह्लादिभिर्मनोहरैः  
परवतानां कोनिलानां कलगानैर्मधुरगायनैः स्मितस्य हाम्यस्य दशनस्य च मयू  
खान् किरणान् कुन्दपुष्पप्रभाभिः कुन्दकुसुमकान्तिभिः । रङ्गकिसलयस्य कान्तिं  
शोभाम् । विद्वमाभैः प्रवालमृदुशो पद्भैः रङ्गकिसलयस्य भिषवति निरङ्करोति  
मरानयत इत्यर्थः अत्र स्मितदशनयोः शुभ्रत्वेन कुन्दपुष्पैः परिभ्रमो योग्य एव  
दन्तस्य कुन्दपुष्पासारवाद्यः ॥ २ ॥

कनकचर्मलकान्तैराननैः पाण्डुगण्डैः

रंपरिनिहितहारैश्चन्द्रनाट्रैः स्तनाग्रे ।

मदनैर्जनितलासैः सालसैर्दृष्टिपातैः

मुनिप्ररमपि नार्यः कामयन्ते वसन्ते ॥ ३ ॥

कनकेति । पाण्डू पाण्डुरी गण्डौ कपोली येषां तैः । कनकचर्मलमित्रं सु  
वर्णपद्ममिव सन्ति मुन्दैराननेर्मुखैः । उदार निहिता स्थापिताः । हारा मुक्ता  
माला येषु तैः । चन्दनेन मलयवेनाट्रे स्तनाग्रे कुचाग्रौ । मदनेन कामेन जनितः  
उपादतो लासो मृदु येषां तैः सालसैर्दृष्टिपातैर्दृष्टिप्रभेदैश्चलभिताः । सर्वत्रैरथ  
भूतलक्षणे तृतीयम् । नार्यः प्रवृत्ता वसन्ते मुनिवरमपि मदनप्रशान्तानामभिप्रमपि का  
मयन्ते इच्छन्ति । एतदर्थं कामिन्यो मदनव्यतिरिक्तरहितमपि मुनिं प्राश्य-  
माना न्वमदनपीडाः । अथ व्यञ्जयन्त्याति भावः ॥ ३ ॥

मधुसुरभिमुखान्ज लोचने लोलतारे

नयकुरचरूपं केशपाशो मनोजः ।

अतिगुरु कुचयुग्मं श्रोणिविम्बं तथैव

न मचति किमिदानीं योषितां श्रेहि चारु ॥ ४ ॥

१ B G ' मयूखम् ' २ N ' उपहमति ' ३ B G ' उप  
निहितमुहारे ' ४ ' मनान्ते ' ५ N ' मदननिर्गतिलमिदं दृष्टिपातैर्मुना-  
त्रान् ' ६ N ' मननभरननार्यः कामयन्ति प्रशान्तान् ' ७ N ' लो-  
भतामे ' ८ N ' गुणन ' ९ N ' मनमथाय ' ॥

सध्विनि । मधुना मयेन सुरभि सुगन्धि सुखाच्चमम् अचमित्र वमन्मिव  
सुगन्धिपुष्पमित ध्यात्रादिभि गामान्य प्रयोग इत्यनेन समाप्त । न चान्तरुभिर्वाप  
सामान्य रमसत्वात् २ तेन रमसा इति वाच्यम् । नायमुपमानोपमेययो गामान्य  
धम स धर्मश्च वामनायत्यमेव । लोले चञ्चले तारे कनीनिरे ययोस्ते लोपने  
नेत्रे । नर्वैर्नृतने पुरचरै पुरचरुष्यै पूर्णास्तएव मनोज्ञो मनोहर केशपाश अनि  
गुणतिमहत् मुचयुम स्तनद्वन्द्व तौन महच्छ्रे णिप्रिम्बम् । शृङ्गानामस्मिन्वसन्ते  
योषिता प्रमदाना किं चारु न भवति ब्रूहि । सर्वमेव चारु भवतानि प्रतुत्तम ॥

आकम्पितानि हृदयानि मनस्विनीना

चातै प्रकुलसहकारचृताधिवासै ।

उत्फुंजितै परभृतस्य मदाकुलस्य

श्रोत्रप्रियैर्मधुकरस्य च गीतशब्दै ॥ ५ ॥

आकम्पितानीति । मनस्विनीना पतिपरायणाना हृदयानि । मनश्चात्मा  
त्वादस्त्ये मन्त्रार्थेय “अस्मायामेधास्तजोविनि” रित्यनेन विनि प्रत्यय । प्रपुनेन  
विकसितेनाग्नेन हृनोऽधिवास सत्कारो येषा तैर्वानै पवनै । “अधिवासो निवासेत्या  
स्तस्कारे धूपनादिभिर्”ति मेदिना । मदाकुलस्य मदोत्कन्धस्य परभृतस्योत्कृन्तितै  
शब्दै । श्रोत्रप्रियै षण्णहारिभिर्मधुकरस्य भ्रमरस्य गतिनादीमानध्वनिभि क  
म्पितानि विधूतानि । सम्बाधित परभृतस्येति पाठे श्रोत्रप्रियैरित्यत्र श्रोत्र प्रियै  
रिति पाठ भावदमकस्तथा च मदाकुलस्य परभृतस्य मधुकरस्य च प्रियैर्गीतनादै  
श्रोत्र सम्बाधित पीडितमित्यर्थ ॥ ५ ॥

रम्यं प्रदोषसमय स्फुटचन्द्रमास

पुंस्कोनिलस्य विरुत पयन सुगन्धि ।

मतालियूथविरुतं निशि मीधुपानं

सर्व रसायनमिद कुसुमायुधस्य ॥ ६ ॥

रम्य इति । स्फुटे व्यक्तश्चन्द्रस्येन्दोर्भास प्रभा यस्मिन् म । “भास  
पुति प्रभायां म्यादि”ति मेदिना । पुंस्कोनिलस्य पिवस्य विरुत वृत्तिते सुगन्धि  
रिष्टगन्ध पवन । “इष्टगन्ध सुगन्धि स्या”दित्यमर । मतालामलीना २  
मराणा युवस्य गमदस्य विरुत शब्द । निशि रात्रौ सीधुपान पक्वधुरगजमय  
पानम् । “गाधुगिधुरगे पक्वे”ति वचनान् इदं गये कुसुमायुधस्य मदनस्य रसायन  
तद्विषयक जरादिदोषहृदोषपरिमर्त्य । “रसायन विषेऽपि रसान्तराख्यार्थाजिदोषधो”  
इति मेदिनी ॥ ६ ॥



श्यायां जन समंभिदाज्छति पादपानां

नैस्तं तथेच्छति पुन निरणं सुधांशो ।

हेर्म्य प्रयाति शयितुं सुषशीतल च

फांस्तां च गूढमुपगूहति शीतलत्वात् ॥ ७ ॥

छात्रमिति । तत्र यस्यानां उक्ताणां छात्र्यां ममभिवाज्यति । द्विवेनि  
शेषः । तथा नव्वनानं रात्रौ पुनः सुषाद्योध्यन्त्य किरामिच्छति । गुण्वातलं  
सुवर्गानि भस्मस्तु सुखकर शीतलं च हर्म्यं गपितु शयनायेयर्थं प्रयाति गच्छति ।  
शास्त्रवान् सन्त्या देयमा शास्त्रमुपगूह्यातिप्रति । अनेन काम्नया त्यामावं  
देवते । छत्त्र पर्वसुखम् ॥ ७ ॥

नीलागोत्रिखलितात्रमद्युमंतद्विरेफस्यन

कुन्दापीडविशुद्धदन्तनिरर प्रातःकुहपश्चान्न ।

चतुर्थांशं गन्धिमन्त्रपयत शृंगारदीक्षापुर

कल्पान्तमश्नप्रियो द्विदशतु य पुण्यागमो

मदगलम् ॥ ८ ॥

[illegible]

मन्त्रपथनविद्धं कोदिलोलापरम्प

चुरमिमधुनिपेदाहः-प्रगन्धप्रयन्त्रः ।

विधिधर्मधुपयुक्तैर्गोमपाज ममन्ताद्

मयनु तत्र वसन्तः कर्गः पदोऽनिभृयै ' ॥ ९ ॥

१ G 'उमयिस्वस्व' B 'ममयस्वस्व' २ B G मनः  
सत्त्वमस्य विष्णुमनसि ३ B G 'कृष्णं कृष्णं कृष्णं' शत-  
स्य ४ B G 'हंस्यु यति यति निनि यति' ५ N.  
'हेमन्ति' B. G. 'मनुजानामुत्तमं' ६ N.  
'वेमन' ७ N 'वेमन' मनुज

मलयेति । मलयपर्वतं वामन्नानिलेन विद्धस्ताडितो युक्त इति य  
 वन् "वासन्तो मलयानिल" इति त्रिकाण्डशेष कोशिलालापेन पित्राग्नेन रम्यो  
 मनोहर । मुरभिण सुगन्धिनो मधुनो निषेकात्सेधनाह्वय प्राप्नो गन्धस्य सुवा  
 सस्य प्रगन्ध मातय येन स । समन्ताद्विविधैरनेकैर्मधुपाना भ्रमराणा यूयैः समु  
 र्वाक्ष्यमाण अवरोज्यमान वेश्मान इति पाठे आत्रियमाण इत्यर्थः । एष वसन्त  
 कालस्तव भूयै कल्याणाय भवतु ॥ ९ ॥

आशार्वचनपूर्वमुपसहस्रति ।

आम्नी मञ्जुलमञ्जरी घरशर सत्किञ्चुकं यद्धनु  
 र्ज्या यस्यालिकुलं कलङ्करहितं छलं सिताशु  
 सितम् ।

मत्तेभो मलयानिल परभृतो यद्वन्दिनो लोकाजित्  
 सोऽयं त्रो दिनरीतरीतु धितनुर्मद्र वसन्ताभितः ॥ १० ॥

इति श्रीनालिकासृतावृतुसंहारे वसन्तवर्णनो नाम षष्ठ सर्ग

आम्नीति । यस्य वरशर श्रेष्ठबाण आम्नी आम्नादुद्भूता मञ्जुला मनोहरा मर्मरी ।  
 आम्नादा । "छेष" इति लभणसूत्रेण तत् उद्भूत इत्यात्ममथ शूत्र यय अतप्य  
 वृद्धात्ते न । तस्य शेषिनाधिरारस्थत्वात् । गगमीचान किञ्च पश्यापुः  
 यद्धनुयस्य धनुयस्य । याय ज्याऽङ्किरु भ्रमरसमूह । यस्य कलङ्करहित सित छत्र  
 छत्रमातपत्र गराशु रद्र । इदमगर्मीचान चन्द्रे कङ्कस्य रिधमात्तरात् । यस्य  
 मत्तेभ उन्मगगो मय्यागो रम्यानिल । यस्यान प्रप्रापनो वागन्ता  
 मञ्जुलम । इति त्रिकाण्डशेष । यत्तु मलयानि इत्यस्य मय्यपर्वतराम्यर्था  
 वदन स्य र म पेशाज्ञागमलक । मय्यपर्वतादुद्भूत एव एवम दिग्गपर्वतमु  
 र्जाण । अत्रगताऽनेनकाऽनो गद्यस्यामनुभूत इति वचना रय्यद्वयार्थित्य  
 र्थातिवात् । अमगगो मय्यपर्वतम तद्वदयमर्वाति भावः गगनाम्यम । यस्य  
 यद्विन शुभापाटका परगत कोषिग । गो. य वसन्ताभित एवमनुभूता ए  
 र्थित । वसन्तद्वेनो गो यु मात्र भद्र व याण दिनरीतराशु पुन पुनरतिशयेन वा  
 दशतु । विप्रेतामृपातामहद्वि चैत्र व्रथमपुरेयेतरागम । यत्तु यद्विदुः  
 भावायामा भवात् तनु स्य वदिनेय प्रयोगमामृत्त पराह । १ वि १ पविदरण  
 मर्त्ति । १ दृगववाटिन छन्द लभणसूत्रम ॥ १० ॥

नागरशृङ्गन ताम्रि निपुण वायव्यमग्नेरिपु

नेव च कुश चर्वाभ्यामग्नेर्यागानकर्मभवि ।

अथ दक्षिणाम्निनो यस्याय अथाद्विद्विना

या इव रथो वणिधाय मां तस्याष्ट शत्रु यमी तिर्गित ॥ ११ ॥

सुनिलोत्पलसुन्दर ( १८३७ ) मिते राक्षसवर्गम् ॥

मार्गशीर्षे मितेऽष्टम्यां दैविके पूर्णता गता ॥ २ ॥

इति महत्त्वविश्रीकालिदासरत्नक्रतुसंहारव्याख्यायां गजेन्द्रगड  
करधुनेत्यप्रनिगमान्व्याकरणाद्यनेकप्राप्त्यामंगनश्रीवाल्याचार्यवरणलब्धविद्यो  
पगमेन सदाद्वयगर्भागतो लब्धव्याकरणनिष्पातपदवाकेन सेतुमाधवा-  
स्वार्येण कृतायां बालबोधिन्यां षष्ठः सर्गः ।

॥ श्रीकृष्णार्पणमस्तु ॥



# NOTES.

## CANTO I. THE SUMMER.

Two questions encounter a reader at the beginning of this poem and they must be first disposed of. The one is about the absence of any मङ्गल, or benedictory verse, with which a poetical composition in Sanskrit generally begins, and the second is about the poet's choice of निदाघ, or the hot season, as the first among the cycle of six seasons that he is going to describe in this poem. The convention of Sanskrit writers to begin their works with some kind of मङ्गल is too well-known to require anything except a mere mention here. A discussion about the desirability and efficacy, or otherwise, of मङ्गल is started at the beginning of his वीरिका by अश्वमेध, where he comes to the conclusion that मङ्गल is quite a necessity for a work. Compare: 'ननु मङ्गलस्य समाप्तिमाधनत्वं नास्ति । मङ्गलं ह्यनेनैव काव्यवर्गस्य निर्विघ्नपरिसमाप्त्यदर्शनात् । मङ्गलाभावेऽपि शिष्वावस्थायां समाप्तिदर्शनाद्व्यवहारेण व्यवभिचारोऽस्ति चेत् । न । काव्यवर्गस्य निर्विघ्नत्वात्समाप्त्यभावात् । शिष्वावस्थायां तु ग्रन्थाद्वहिरेव मङ्गल इत्यमरौ न व्यवभिचारः । ननु मङ्गलस्य फलवत्त्वे किं प्रमाणमिति चेत् । न । शिष्टाभागादुक्तव्युत्पत्तेरैव प्रमाणत्वात् । 'समाप्तिरस्मीति मङ्गलमात्रं चेत्' इति ध्रुवे 'Dipikā' Now at the beginning of this poem Kālidāsa has no मङ्गल. This fact has been accounted for in more ways than one. Some hold that मङ्गल being of many kinds (आशीर्वादादिकया वस्तुनिर्देशो वापि सम्बुध्यते) the poet here has begun his poem with that kind of मङ्गल which consists in indicating the वस्तु, or the principal object for which the poem is written. The object of the present poem is the description of the six seasons in which the Hindu year is divided. When the poet says "Here the hot season has come", he intends to indicate that he is going to describe the six seasons, the description of which forms the object of the poem. This view is open to one or two objections. It is tantamount to saying that whenever there is no मङ्गल at the beginning of a work of poetical art, we are not to say that there is no मङ्गल but we have only to admit that the मङ्गल is of the वस्तुनिर्देश

kind. This is pure and simple truism, inasmuch as whatever comes at the beginning of a work does contain something which the poet wants to say; otherwise he would not have said it. It thus contains something of वस्तु. It is, therefore, no use saying that this वस्तु forms the missing मङ्गल. Further it is impossible to see from the first verse of this poem how it is suggestive of the poet's intention of describing all the six seasons. I doubt whether the supporters of this वस्तुविज्ञान theory of मङ्गल in this case would themselves have been able to divine the poet's intention of describing all the seasons in his poem if, before they read the first verse, they never had heard anything of *Rāta-Nāṭhāṇa* and of what it contains.

Another way of accounting for the absence of मङ्गल is to find a sort of मङ्गल in प्रवक्तव्य. This has been suggested by our present commentator (vide the beginning of the poem). He means to say that Kālidāsa was a devotee of the Goddess, Kālī, (this statement can hardly be supported by a careful study of his works, but that is, however, not the question under discussion) and he was therefore conscious of his not having to meet with any difficulties in the way of the completion of his poem. The poet, however, is afraid that his readers would probably not have their path of going to the end of the poem quite so unimpeded and he therefore uses the word शूर्य which gives us the name of a deity and qualifies that word by प्रवक्तव्य which suggests the power of that mighty deity to remove all sorts of obstacles. Thus we get a kind of मङ्गल. With due deference to the commentator, I submit that this view though very ingenious can hardly be said to represent what Kālidāsa did really mean by not having a regular मङ्गल at the beginning. Sanskrit commentators, like Shakespearean critics, are famous for their ingenuity in finding in the lines of their authors all sorts of meanings and references which the author probably never thought of, and I think that the second view is an instance of this ingenuity.

What I think to be probably the truth of the matter is this. Kālidāsa did not care much for this मङ्गल at the beginning of each and every work. He may or may not have believed in its efficacy. But he certainly was conscious

of this traditional convention of Sanskrit writers. He has followed it in his dramas and in one of his epic poems viz *Raghuśataka*. He sets it at naught in the other romance of his viz *Kṛishṇa—Śrīdhara*, and in his two lyric works viz *Ughraketu* and *Ratn—Śataka*. I do not think it necessary to suppose that Kalidasa was not bold enough to revolt against this traditional convention and thus to try to discover some sort of मङ्गल in his first stanza when he really has no मङ्गल. Ganges is not to be bound by any laid and fast rules of conventionalism. Shakespeare has thrown to the winds many of the rules of classical drama.

Still another way of reconciling this abuse of मङ्गल to the time-honoured convention is to suppose that the मङ्गल was either a बुद्धिवाक्य or प्रसङ्गवाक्य. This means that before beginning to write this poem the poet must either have mentally passed his favourite deity to his heart's content and then begun to write down his poem in black and white, or he must have wished for the removal of obstacles in his way in the efficacy of मङ्गल that he has introduced in some other work of his viz either *Raghuśataka* or one of the dramas. With reference to this view I only remark that if questions of this kind are to be solved in ways like this no difficulty would ever arise in the way of a literary critic.

Another point that requires consideration is why should Kalidasa have chosen विद्यय or the hot season to be the first in his description of the six seasons. It might be remarked that this question is possible even if he had chosen any other season to begin this series. No say we वसन्त or Spring is by all people considered to be the best of the seasons from various points of view. Bhagawan Kṛishṇa has declared in Gītā that from among the seasons he is the one that brings flowers to the trees ( ऋतुना वृषमाणः ). Poets grow exultant in describing this lovely season. It is said to attract the mind of even a sage ( इहानि मूर्खेऽपि मानवी वसन्तः ) it is the companion of cupid in his warfare in the domain of love ( ' वृषमाणदुर्गुणसहस्रवर्गं मयुषसं ह्यसौ वा ' Ku III—10 ) न नैव परमं मया वृषमाणेति तत्प्राप्य वा Ku IV—24 ) and in this way it has been described in all sorts of glowing ways.

Moreover, वसन्त possesses the peculiar characteristic of being the first season of the year. We, therefore, expect the poet to describe वसन्त first. Kālidāsa, it appears, has not followed this popular idea of the superiority of the Spring over the other seasons. In spite of the fact that we get some beautiful descriptions of वसन्त in his works his favourite season appears to be शिशिर or summer. It is this season which is described in the प्रस्तावना of Kālidāsa's masterpiece, the *Shakuntala*. There the मृगशर says to his wife 'द्रुमशृङ्गमोगदम् द्रीधममयमधिरुच्यं विचित्रैर्वनानाम्'. It is this season which is prominently given the first place when the poet wants to describe the seasons one by one. Thus is the only conjecture that I am able to advance with regard to this choice of Kālidāsa. The commentator says that Kālidāsa has taken शिशिर first because summer is the only season which is fit for all sorts of enjoyments. This may be true, because Kālidāsa actually styles this season as उत्तमोगम, in the sentence from *Sal* quoted above, which according to him appears to be the special characteristic of this season. Jibānanda in his commentary says 'नृपादौ प्रारम्भः द्रीधममेव वनयति', but he unfortunately does not enlighten us on the point in question viz. what kind of प्रारम्भ belongs to शिशिर.

अनुसङ्गात्—अनुना सहस्र, म कर्षेत् यस्मिन् तस्यान्तम्, 10 अनुसङ्गात्  
 चित्त्वं इति शब्दम्— a poem which pos- sesses the collection of  
 seasons for its subject Cf *Pāṇini* अधिष्ठाने इति ग्रन्थे IV 3 57  
 सहस्र—a collection It is derived from सम्— to collect or  
 gather together Cf 'अत्रभरतु तपस्विनी वर्णमहात्महोमम् V (p  
 205, said by पण्डित with reference to the time of the ha-  
 of दीपदी प्रीत्यवर्णनम् the description of the hot season or summer  
 This season like every other extends over a period of two  
 months the months allotted to this being ज्येष्ठ and आषाढ or  
 a period roughly from the middle of May to the middle of  
 July शीघ्र is derived from ग्रम् to swallow and means the  
 season which dries up all kinds of liquids (ग्रमते रसान्)

VERSE 1 The principal sentence is (इ) शिवे अथ निदायरात्रौ  
उपायन—Oh beloved! here comes the time of heat i.e. the  
summer. निदाय comes from नि-इद् to burn and means heat.  
It also means the hot season or the summer. Cf. 'शनि मम्यादि  
रात्रिनाशमिहिरज्वाग्रादनि नृपशतो॥ गन्तुं प्रव्रजति पान्थसन्निविरतो सतापमा  
लङ्कृतः' Bv. I-16. I take the word अथ in the way above

shown instead of in the usual poetic way viz. 'This summer has come.' The poet fancies that a lover is addressing the poem to his loved. We are reminded of this fact at the beginning and the end of each canto. The other words in the verse are adjectives qualifying निरवशम् प्रण्डमय—प्रण्डमय यस्मिन् in which the sun is visible or fierce. The sun becomes visible in summer मय comes from म् to move and means one who moves in the sky मगनि गगनाम्. Or we may derive it from म् to propel or stir मगनि गगान् क्रमणि one who stirs people to activity सुहृणीवचन्द्रमा यस्मिन् in which the moon is visible or gleeful. In summer the moon is as much pleased as the sun is dejected. The moon at night becomes especially visible on account of the terrible heat of the sun experienced by day सुहृणाव comes from सुहृ to desire for or to long for, and means something which one ardently desires. The word is formed by the addition of नीव according to Panini 'नन्वर्धनादि' III 1 96 नन् and नीव are added on to roots to form potential participles. It also means enviable Cf यत् न्यवाहविह्वलकणाव सुहृणीवयग्निं गर्मात् K. ३. ३. १३ कदिङ्गन् with regard to सुहृतिर, चन्द्रमन् comes from चद् to give delight चदि गङ्गादे मन्, always अरुणहृन्वयस्मिन्—वर्णिता मन्त्रा विसृज्या, रगादि त्वा वामिन्त्रा यस्मिन् in which the collections of water (such as those in lakes, ponds, etc.) are spoiled on account of (constant) bathing. People used to bathe in lakes and wells in order to alleviate the heat and on account of this practice being repeated through the whole of the season the water became dirty. It is the common experience of persons in charge of artificial baths that the water in the baths becomes dirty after some days with the result that fresh water has to be taken in मन्त्र comes from मन्त्र् to collect. The word is formed according to Panini अन्त्र III. 1. 96. The termination अन्त्र is added to roots ending in ड् to form a noun having the same meaning as that of the root (मात्र) e.g. अङ्, जङ् अङ्गन् bathing, from मन्त्र् to bathe with अङ् सन् just passive participle of अङ् to injure, to hurt as applied to water the word in this special male duty. The reading भगवन्मन्त्रिन्मन्त्र would probably be better than the one I find in this text though none of the printed editions was like it. Apt in his dictionary has quoted this line



under अवगा wherein he adopts the reading अद This reading would be moreover more in conformity with 'ममगम अदवगा' Sal 13 than the one in the text अवगाद अमममिद्वद—अवगाव्य ममा अममममिद्वद यस्मिन् in which collections of waters are smited to have a bath in. It is a well known fact that in the summer vacation tanks and wells attract a large number of students because it is quite a pleasure to swim in water in that season निनान्तव्य—(1) निनान्त मय्य pleasant or delightful at all times of the day i.e. in the evening (2) निनान्त मय्य यस्मिन् in which the evening is delightful. It is to be noted that the first way of dissolving the compound is preferable for as remarked by the commentator there is no reason why the adjective मय्य should form the second member of the बहुव्रीहि compound instead of coming at the beginning as we naturally expect. The regular बहुव्रीहि compound would be व्यनितान्त—मय्य निनान्त यस्मिन्. The beauty of this phrase would be appreciated by people who in summer enjoy the beautiful pleasant evenings on the Chaupathy sea side in Bombay. Cf अदवगा वारणमममगाया Sal 13 अमययसा अमययसान् ममय यस्मिन् in which the God of love is perfectly calm or the passion for enjoyment grows less or is quieted. It appears that the heart of the season lessens the heat of love and hence the desire for bodily enjoyment is quieted. ममय primarily means the God of love hence love or passion for enjoyment. The word ममय is made up of मद्-मय मद् is derived from मन् to think and means the power of thinking (मन्=मनन=चिन्ता) मय is derived from मयि विनाशन (मयि विमय) मया मय=ममय one who destroys the power of discrimination. Cf ममय मय मयजिन्ताम मायय वगदि<sup>2</sup> Dh I. Vide also on this point and for the verse quoted therein.

VERSE 2 (2) दिव शुभा निशा जनम्य मयया यानि—Oh beloved in the hot season night become fit for being enjoyed by the people. The people take delight in nights i.e. शुभा the hot season. Cf शुभो चतुर्णा जन्तो हविभुजो शुवि विमया मययता मययमा Ku V 20 शुवि भिक्त वृद्धे पयामवा शुवि ययाय वरगात्रिपयम्? Raghu. III 3 मयया यानि go to the state of being fit to be enjoyed become enjoyable. शशाङ्कमनीलराजय subjective to निशा शशाङ्कराज शशाङ्कय शशाङ्कय अन्तरीक्षराज यानुता (nights) in which the lines of darkness are destroyed or chased away or dispelled by the moon अगाह—अगाह यय

Whose characteristic mark is the hare. The dark spots on the moon are sometimes said to resemble the form of a hare hence arise for the moon such names as शशाङ्क, शशाङ्क, शशाङ्कक्षणा, शशाङ्कान्न etc. These spots are farther taken for a number of other things than the hare. The following verses give some of these poetical fancies.

‘अथ केचि शशाङ्कं जगन्निधं यद्दु परे मेनि । मातुः कनिष्ठं मज्जमङ्गिरे भुङ्क्ता-  
यमेवन्द्ये ॥ इन्द्रो दहन्तिन्द्रनीलशङ्खद्वयमेवमिन्द्रद्वये । नमर्षि निशि वीरमन्त्र-  
मम कृनिष्पामाक्षमेव ॥’ Also ‘जो जेवनि उपपत्ती सूर लाग्नाई । सो बन्दुमा  
निजगह्वरि काग लाई । (सुधाधरविहङ्ग मङ्गलमर्षिनाम्नयचरान्ध्यान) and while  
describing the house of नर, सन destroyed or removed. नीरम्  
(n) darkness गजस्य plural of गजि (f) a streak or line  
The days being very hot people enjoy themselves on moon-  
lit nights which thus become their मन्त्र, कविर् विचित्र जटवन्त्रम-  
न्दिर (सम्पत्ता यानि) - in some places the wonderful summer-  
house (becomes enjoyable) जटवन्त्रमन्दिरम्-जटवन्त्रयुतं मन्दिरम्-  
a house fitted with an artificial water-fountain which  
scatters sprays of water all round. Such a house being  
especially cool becomes naturally the resort of people in  
summer. मणिश्रवण-मणीनां प्रसूता different kinds of precious  
jewels, such as the चन्द्रमणि, which is believed to give out  
water when touched by the rays of the moon सग्न-यमेव महि-  
मम् तमेव charged with water, wet, cool. चन्दनम् sandal powder,  
or an unctuous preparation thereof which possesses a beau-  
tiful scent. Different jewels and cool sandal powder are  
desired by people in this season because of their coolness  
and perfume.

VERSE 3 Construe शची विश्विणि रामिनि . हृदयन्द . . मधु . मन  
मिर्गति (च) अनुभवति Lovers enjoy (lit experience) at night  
in summer the top floor of mansions, wine and music of  
excellent lutes. It appears that in this season lovers used  
to have a carouse on the moon lit top-floors of mansions  
together with their beloveds who probably sang to the  
accompaniment of a lute. In spite of the insinuations so  
emphatically made in modern days about our people at  
ancient times being free from this vice of drinking, litera-  
ture shows that wine was a regular factor in the youthful  
enjoyments of men and women. Erotic poetry teems with re-  
ferences to drinking bouts in which women also took part.  
The notorious drunkard god was वरुण. From among the

numerous references to carousals Cf. 'मत्वायेण वृत्तं दाम्य हृदि-  
नान्यसेन मनेन वा दम्भं नमुनमानन ननु मर्डी यथाभवान्छ्रित्तिग ॥' V. VI-27  
where उन्मत्त=intoxicated with wine 'पुण्यन्मदिगम्भादमदपाटिगिभुनी  
मर्डी वदनात्तिट्टागित्तुने दृष्टी । Si II-16, description of Balarāma:  
'सं दृष्ट्वा कालभन मयुजदधीवा त्रिचपि म' मन्तुनी । क न मन्तुमीनि क्षिप्रवागा  
दम्भं मदा ॥ *Amara* 35 Also *Kir* IX-42, 73 *Pr* C II-1,  
III-21 मृदमिन् highly scented or made fragrant This is done  
by sprinkling fragrant water over the surface कर्मिन् part,  
pass part from वास (वासवनिने) to perfume, to scent Cf. 'कर्मिन्दि  
मन्तुनी दम्भं मृदमिन् वासिने मृदुन सवं सुप्रेम कृद यथा ॥  
हर्म्यन्म the terrace of a mansion Cf. हर्म्यन्म न जि वसनवधच्छे  
न मेषादिगम्, *Bh*, III-80, मन्तुनी-हर्म्यनिहम्-मन्तुनी हर्म्य that which  
attracts the mind fascinating, charming मृदमिन् and मन्तुनी  
are adjectives to हर्म्यन्म, विषासम्भा-दुमविहर्मिन्म (only to मृदु)  
wine, विषासं मृदमिन्, नवा इदम्भा ३ विहर्मिन् made to shake or  
move on account of the breath of beloveds The lover, was  
drinking wine with his lute from one cup. The breath-  
of the lady produced gentle ripples in the drink in the cup  
which, therefore, is said to have been ren-  
dered tremulous A chivalrous lover either drinks  
in one cup together with his beloved so that the  
reflection of the lady is seen in the cup, or he drinks  
what remains after she has had her draught Cf. *Me* II-149,  
'नदीदमम-इमुष्मामधु मय प्रमदत्रिवासीनाह-वधिरे नवादनम-पयं दमावम  
नि ।' *Uttara*, II. IV 1, विहर्मिन्म विषासं कर्मिन्म rendered very  
tremulous कर्मिन्म part part of the causal of कर्म to shake or  
trouble मृदमिन्म-मृदमिन्म मन्तुनी the music of excellent lute  
i. e. singing having the accompaniment of lute मन्तुनी (f)  
means a lute or the win of a lute. Cf. 'मन्तुनी-मन्तुनी नवनमन्तुनी  
मन्तुनी कर्मिन्म मृद मन्तुनी इव मन्तुनी मन्तुनी विहर्मिन्म *Me* II-23.  
The particle मन्तुनी does not add much to the beauty of the ex-  
pression It appears to have been introduced for the sake  
of metre Kalidasa resorts to such expedients in this poem  
more than once as we shall point out as we go on It is to be  
noted that the poet was not the same master of his metre  
in this his most juvenile work as he was when he became  
more mature in his mind and art मन्तुनी इदम्भा which  
is lute or excites passion or love. Instrumental music is  
said to excite the passion of love Cf. 'मन्तुनी विहर्मिन्म  
मन्तुनी कृद । उन्मत्तमृद हृदयवदना वदन् मन्तुनी विहर्मिन्म मन्तुनी विहर्मिन्म  
मन्तुनी विहर्मिन्म मन्तुनी मन्तुनी मन्तुनी मन्तुनी मन्तुनी ॥' *Me* III-5.

**VERSE 4** स्निग्धं वामिनं निद्राय दमयति. Women alleviate the heat (i.e. effects produced by heat) of their lovers. The other three lines give us the means which are used by women to render nugatory the effects of the summer—heat on their lovers. The idea is that when lovers closely embrace then beloveds and enjoy the fragrance of their hair they do not much mind the heat of the season. Or it may be that the mere sight of the beautiful buttocks and breasts of women and the fragrance of their hair is sufficient to alleviate the heat सद्गुणमन्वरेण—दुर्गुणानि च मरणाश्च दुर्गुणमन्वरेण सन्निधिः (adj to नितम्बसिन्धुः) possessing or wearing milk garments and girdles. Kalidasa appears to be very fond of this kind of सद्गुणोद्धारक compounds. Many instances of the use of such a compound occur throughout the poem. नितम्बसिन्धुः with round or oval buttocks नितम्बा विम्बानीरदे or नितम्बानां विम्बा दे. We may also have नितम्बाश्च न विम्बाश्च. But this will involve a metaphor which we cannot understand here as the adjective सद्गुणमन्वरेण cannot be primarily construed with विम्बा alone विम्ब—वम्ब means any round or disc like surface नितम्ब पद्मजितम्ब खारज्या चमर—its derived in three ways (१) नितम्बानि नितम्बेन वा—तम्बं गता (२) निभूत तम्बेन कामुकैः—तमु सद्गुणायाम् (३) निद्राय तम्बिनि सक्तसमन्तात्—तम्बं गता. सहागभरणं (adj to स्निग्धं) एता एव गभरणानि न सन्निधिः with the buttocks possessing ornaments in the form of parallel lines सरजनं—स्ननन सन्निधिः (adj to स्निग्धं) possessing or besmeared with sandal powder. Women wore garlands of pearls on their breasts which were besmeared with sandal-paint. Thus their close embrace became exceedingly cool निगच्छति with the hair (सहन्तास्ति सहा शिगति कृता those which grow on the head) स्नानश्चायवामिनि—स्नानि श्चायवामिनि (श्चायवामिनि) scented with fragrant unguents at the time of bathing कषाय-वम्ब (श्चानि कण्ठम्-कषु हिसायाम्) means a fragrant unguent. For the difficult meanings of the word कषाय see मद्रिनी quote 1 in the com. Also कषाय रस भद्रं स्याद्गुणं विष्णुना निपात (exhalation from trees or plants गुणः) च कषायारसं मरुतो गेहिनोऽप्यनु। विष्णु 'कषायं मरुतो रसः। गुणं वन्मुनिं निपाते काषादिषु तिष्ठेत्।' इति. It is well known that women apply some such unguent as गन्धकचूर्ण in order to perfume their hair before bathing.

**VERSE 5** निवर्त्तिनीनां चक्षुः जलम्बु चित्तं सममयं क्रियते—The mind of men is made full of the passion of love by the

feet of women possessing large and beautiful buttocks. नितम्बिनी-अतिशयित. नितम्बो यस्याः a woman with large and handsome buttocks समन्वयम्-मन्मथेन सहितम् full of love. नितान्तलाक्षारसरागरञ्जितैः. (adj to चरणे) -नितान्त यथा स्यात्तथा लाक्षारसस्य रागेण रञ्जिते. deeply tinged with the colour of the lac-dye. राग means either colour or redness. लाक्षारम् (the juice of the lac, a kind of red dye) appears to have been a favourite paint with ladies in ancient days for the decoration of their bodies, especially used for the soles of the feet and lips. It is said to be obtained from the cochineal insect and from the resin of a particular tree Cf 'निष्ठपुनःकरणोपयोगस्तुलभो लाक्षारसः केन चित्' *S'ah IV-4*. 'दिव्यस्त्रीणां मचरणलाक्षाररागा' *K'ir V-23*. सङ्घृष्ट-वृद्धिः सहितं wearing the anklets This, as I have remarked before, is a favourite compound with Kālidāsa. पदं पदं at every step (as they walked) हनन्त्यादुकारिभिः imitating the creaking of the swans (हमना हनं, तद् अनुकुर्वन्तीति ते). The anklets which the women wore round their feet produced as they walked along, a sound which resembled the warbling of swans Cf K 'तेन कृतमगन्धेन मधुकरीवाङ्मयमाणा नीतुकतरलाभ्यधिकतरापजानमणिद्वयशङ्कागदृष्टसु रत्नहाराणि कतिपित्तपत्राणि गन्धा.

VERSE 6 पयोधरा नितम्बदंशा च कम्प मन भोत्सुक न प्रकुर्वते whose mind do the breasts and the buttocks not make anxious or eager? The poet means to say that whoever looks at the breasts and buttocks of ladies becomes love-sick. पयोधरा- (धरति इति धरः पयसो धर पयोधर) breasts Cf for the different meanings of the word, 'पयोधर कोपको नाकिंते स्तनेऽपि च। कशेरुमपयो. शुनि' मेदिनी. नितम्बदंशा-नितम्बादो दंशाः the latter member of the compound has no special meaning. दंश is often used after words like कपोल, मन्द, रम्य, नितम्ब etc without any meaning सोत्सुकम्-Now उत्सुक (adj) means anxious, eager. Cf. 'नित्यं प्रसितामस्ताविद्यायोयुक्त उत्सुक' अमर. But how can we have सोत्सुकम्? Apte in his dictionary gives under उत्सुक a noun such as उत्सुक meaning a longing for, anxious desire, and quotes this same line. Whether Apte has any independent authority to take उत्सुक as a noun and assign it the meaning he has assigned or whether he is led to think that उत्सुक must have been a noun on account of Kālidāsa's use of such a word as भोत्सुकम्, I do not know. But I must admit that the word उत्सुक as a noun does not sound well to me. When उत्सुक is merely an adjective

we can account for the form मातुर्मुह by taking उतुह to have been used in what is known as मातृपानविद्वत्, or in the sense of उतुह, or the quality that is denoted by the adjective (उत्सक=उत्सक-वन सतिम्) उत्सक is grammatically explained as (1) उतु उद्योग मवति (दू प्रसवेक्षयो) मवति दुःखं जगित् (2) उत उद्योग मवति (दू प्रण) चन्दनदुर्गन्धना (यत्तु पश्यात्) चन्दनद वदन चन्दना हेमन्तम् with the ointment of sandal वदु primarily means mul the mul of sandal means the ointment prepared from sandal The reading चन्दनदुर्गन्धना is not good because the quality of coolness (शीतल) cannot be perceived except by a close embrace. The verse describes the breasts and hips of ladies as they appear to the eye of men who are consequently inspired with love शीतल cannot be perceived by the eye while चन्दन can Therefore the reading शीतल is to be rejected नृपयोगपिनहाशख्य (यत्तु पश्यात्) - This in itself contains two adjectives of पश्यात् 1/ नृपयोग and अर्पितश शख्य - नृपार इव गीत white as snow The breasts being besmeared with sandal-ointment appear white - श्वेतं हार देवरा यत्तु on which were placed excellent necklaces of pearls हृदि शख्य हारदेवरा - the word शख्य coming at the end of a compound denotes the best or the most distinguished of the class of things which are denoted by the word to which it is attached The word नृपयोग can also be taken as an alliteration Thus will then make the pearl necklaces white as snow So let the compound be नृपयोगश्च अर्पितश्च नृपार (यत्तु पश्यात्) ख्य यत्तु But this is not a good way of taking the compound The reading नृपयोगपिनहाशख्य does not tell us any meaning for some meaning that we can have from it will come सहस्रमवरा - हस्र मवरा हस्रमवरा तादि मतिर having golden garlands around them This is much to be desired and is an instance of the poet's favourite मतिर इति & मतिर मतिर मतिर is another reading which is fully good or perhaps better This gives us the idea of the buttocks having the golden ornaments the golden ornaments like the sides of a lady which produce a limping sound as she walks along would have the power to attract the mind of a youth It will be noted that द्रुम प्रसवे has no special purpose to say or does it all amounting to the sense It is put in simply for the sake of metre Instances like this where kalidasa appears to

be the slave of his meter, rather than the master of it will now and then crop up in this poem and I will soon rally it pointed out in their proper places.

[illegible]

that Love is awakened like a king who is made to awake in the morning by the voices of birds and sounds of music. The real उद्बोध according to the way adopted above lies in प्रबोधने इति i.e. love is as it were, being made to awake. The phenomenon of love arising in the heart of men by the things described in the first three lines is poetically fancied to be the awakening of love. There is also another way of construing the sentence मम्य सुप्त इव प्रबोध्यत Love is made to awake like a person who is asleep. This does not appear to be a happy construction. According to this way the three things described in the first three lines which are quite appropriate as far as the awakening of love is concerned do not construe properly when we have to wake up a man who is asleep. I do not understand how a man who is asleep can be made to awake by महामहानमण्डराण्यनि, as he can by music, for example played outside his room as they used to do in former days when they wanted to wake up a king. It will not do to say that the resemblance lies only in the quality of सप्ता and that the means used for the awakening of love are proper to love only in that not to be construed with मन्त्र because there is no charm in only having a plain restricted simile मन्त्र इव. Besides according to the second interpretation the adjective मम्य has to be understood as a noun i.e. in the sense of a man who is asleep or a word like वृद्ध has to be supplied. This is a weak point in itself. Hence I prefer to take the line in the first way taken above. प्रबोध्यत (passive of the causal of प्र+बुध्) is made to awake the things described in the three preceding lines being the means of awakening it. The reading विषादो is equally good and is explained exactly in the same way as above. We have adopted प्रबोध्यत because we think that प्र+बुध् is used more often than प्र+बुध् in the sense of getting up from sleep though the latter is not uncommon. Cf. महाभारत मयवतः प्रबुद्धः १.१.१११. प्रबोधयत्यर्थं स्वमन्त्रं १.१.११२. प्रबुद्ध इव मन्त्रं २.१.११३. विचक्षितस्य पतिरा यवानी ४.१.११४. वृद्धिर्दिवसः सप्तमस्तु दिवा यरी यः सुनिर्दिष्टम् ४.१.११५. The reading प्रबोध्यत is also good. It is passive of प्र+बुध् and in sense is awakened. With this reading the things described in the first three lines would be the



subjects that awaken love सचन्द्रनाम्बजनाद्रमार्जितं—चन्द्रनयनं सद्यः  
चन्द्रनाम्बु हन महिन सचन्द्रनाम्बु, नय यजन च यजन, नम्बान् इदं येषां न  
सचन्द्र इत्यादि च अनित्याश्च नै—with breezes arising from the fan  
charged with water mixed with sandal powder व्यजन = fan  
(वीज्यन् यनेन) जनित breeze (अनिति यनन अनुप्राणन) मुग्धमयिस्मनमण्डलापणे,  
हारयादृशि महिनानि महाम्बर्जनि, नानि स्नमण्डलानि च महाम्बर्जिस्मनमण्डलानि,  
नेषां अपणे with embraces [ lit offers ] of round breasts wear-  
ing slender necklaces of pearl हारयादि—the word यद्दि is  
generally found at the end of a compound after -words  
meaning a body, and gives the look the meaning of  
slender thin or slim (cf 'न गच्छ सधुमनी मन्त्राद्यदि Ku  
V 85 Some such meaning must also be understood in  
the present case. So हारयादि-नय यद्दि इत्यन्वयः a necklace  
that is slender, not unshapely or unmanly स्नमण्डलानि—the  
word मण्डल is used here in the same sense that चन्द्र is used  
in दिनमयिस्मि of verse 4 supra ) स्नाना मण्डलानि the orbs of  
breasts अपणे—from अप् with offers: & embraces I pa a-  
phrases it as 'अपणे शान्तोत्सिप्रधानैरिष्य हारद्वीरादि गीतनिर्धने—  
वद्वक्या कारुण्य, नाभि मज्जिन यद् गीत नैव निर्वर्त, or वद्वक्या मज्जिन यद्  
कारुण्युत्त गीत नैव निर्वर्त with the sounds of singing accompanied  
by the low sweet notes of a lute वद्वी= a lute कारुणि—ही  
(f) a low, sweet tone 'कारुणी तु कते मय्य मर Cf अनवद्वमण्डलानी  
विनिर्दिष्ट Uttara R III

VERSE 9 निरदुःस्वप्न—in white moonlight The man-  
sions were white because they were having a bath in the  
refulgent moon light निगाम at night उमर (नन्द) यादित्ता मय-  
प्रसन्नानि (मय यम स्यात् नय प्रसन्नानि) मयानि निरदुःस्वप्न विर विरोक्य  
(the moon) becoming eager or love sick looked (lit having  
looked) without any impediment for a long time at the  
faces of women which (f) were sleeping quite at ease  
The adjective मयप्रसन्नानि as applied to faces does not sound  
well the *poet* were sleeping at ease and not then *poet*  
निरदुःस्वप्न—निगाम वज्जना युमिन् रमणि यथा गान्धारा in a way which  
had no restraint The women were enjoying a sound and  
pleasant sleep and hence the moon could look at their faces  
for a long time without any restraint Were the ladies to  
know that their faces were observed by the love-sick moon  
they would have got abashed and not allowed him to do  
so The adjective मुग्धमयिस्मि gives the reason why the moon  
was allowed to look at the faces without any

gives the reason why the moon looked at the faces of the ladies for a long time. The moon became very eager or love sick and hence he could not but direct his eyes towards the beautiful faces of the ladies that had inspired him with the love language चन्द्रया निशाग्रिष्विव शरदन् यानि—the moon turns pale in the morning as if through shame. The phenomenon of the moon becoming pale in the morning is perfectly fancied to be due to the sense of shame felt by the moon. Why the moon if it blushed can be accounted for in two ways. The moon it appears realised in the morning that he had done an improper thing in looking for a long time at the faces of the wives of others and becoming love sick about them. This brought on a sense of shame with the result that he became pale. We can also say that the moon got abashed when he saw the निरुद्धमुख of the ladies and knowing himself to be मरुद्भू he felt abashed. This scarcely agrees with his उन्मुख which generally means the longing of a love sick lover निशाग्रि at the end of the night. In the morning निशा 'night comes from (शा नदृश्यते to lessen) and मरुद्भू निरा इवति तदुक्तरानि व्यापारान्. Cf. निशा निर्गमिनी रात्रिस्त्रियामासण्डा क्षया" इव क्षय destruction or end from नि क्षय. The verb द्रव प्रक्षम for निर्वन्धनम् is not good प्रक्षम yields no good sense and द्रवम् is superfluous in view of the fact that we already have इव in the last line to show us the उन्मा contained in the verse. The moon is sometimes described as playing the part of a stealthy lover. Cf. ह रात्रिषु त्वमसि रात्रिरुन्मया भाषा एव निशाग्रि एति मखि दुर्विनीतम् । जाह्नवाणामम वासराग्र प्रसिद्ध आर्णवम् मृगानि किं कुन्धम न ५ । १ ।

VII. 10 मही प्रवादिभिर्द्रष्टुमात्रं न शक्यत. The earth can not even so much as be seen by travellers. Travellers had no chance to look at the hateful earth and sympathise with her probably because their own heart was already burnt by the fire of the separation from their beloveds. Sanskrit poets are very fond of describing travellers as hopelessly suffering from the pangs of separation when they go on touring leaving their wives at home. मही comes from मद् प्रजापति मयन इह सा मही. मयप्रजा—मयदत्त—māyā—मही—अमरप्रजापति वाचम नन उटन मृगमयनं यम्वा मा—प्रवादिभिर्द्रष्टुमात्रं न शक्यत thrown or tossed up by the unbearable wind. The phenomenon of a veil of dust of wind throwing up a column of

dust is too common to require any further explanation उद्धत (from उद् + कृ to send up) is thrown up *समस्त* a circular mass of dust प्रचलन्मानं विना-प्रचलन्मानं मन्त्र, मन्त्र मन्त्र, नन नादिना- (the earth) heated by the heat of the first small sun. It is not good to take the adjective प्रचलन् as a qualification of जल as is done by G. because in the very first verse of this poem we have been told that मन्त्र in this sense is प्रचलन् नादिना part pass part of the causal of मन्त्र to heat विना-मानम्-मिना विना मन्त्र मन्त्र नन इत्यादि मानमानि यथा न-मन्त्र १० प्रमाणम्—Whose mind are burnt by the fire in the form of the aspiration of then below is

VERSE 11 मन्त्र विनामानमन्त्रिभ नन विनामान नयमिनि वान्ते प्रचलन्मानं—the deer looking at the sky resembling scattered collyrium running another forest thinking the sky to be water. What happened was this. The deer were extremely heated by the terrible heat and got very thirsty. They looked at the sky and saw that it was dark like water because the sky looked like scattered collyrium being overcast with clouds. They therefore ran to another forest where the sky appeared to touch the ground at the horizon and where they expected to find water. I do not think that this verse describes the phenomenon of the mirage (मग्न ११ मग्नमिना), as a careless reader is likely to suppose on account of the description of the running of the deer after the water which was the creation of their brains. Because we have been told definitely that the sky looked like scattered collyrium and hence it was mistaken for water. This is possible because water in some places appears dark. We know from experience that the mirage does not present a dark appearance विनामानमन्त्रिभ मन्त्र—मिना मन्त्र मन्त्र मन्त्र मन्त्र मन्त्र the sky resembling collyrium that is scattered. In order that the sky may present an appearance resembling scattered collyrium we have to suppose that the sky was overcast by clouds. The poet has used this same simile in two places more in this poem (II 2 III 5) a comparison with which also leads us to the same conclusion. How the sky came to be overcast by clouds in this hot season we cannot definitely say. But we know that even in the hot season the sky sometimes becomes full of clouds and if no rain follows this phenomenon the heat



were accompanied by a smile. The crooked glance of a lady is sufficiently powerful in itself but when it gets the smile for its help into its power knows no bounds *सद्यु* (adv.) quickly 'अथ शीघ्रं तस्मिन् दृष्टं त्रिभुम् इति । सत्यं च दृष्टं तृणं मविद्विष्यन्माद्यु च ॥' *तस्म* - अवद्विष्यन् kindling of love. Cupid, or the God of love, is known as अवद्वि the bodiless one, because he was burnt to ashes by Siva with the fire of his third eye on the forehead when Cupid tried to swerve his mind from its equanimity and inspire it with love for Pārvatī in order that a child may be born of Siva and Pārvatī which was to deliver the gods from the demon, Taraka. This story is given in Kālidāsa's Kuśa especially 'मोदं प्रभा महः महानि यवद्विष्यन् महः चरन्ति । कदम्बं तन्निर्भयं नन्दनम् । समानमेव महं चरन् ॥' III 72. मविद्वि विद्वेगं महिन् adj to वीर्यिन्. (the glances) which were accompanied by amorous movements. विद्वेग is thus defined 'कृतं त्विदं च कुसुमावलीनादिवाक्सा नन्दनं च महमेव विद्वेगं नय । आन्विजं गान्धर्वं दयनं मयीर्निदिच्छाण्यस्मिन्मयं च विद्वेगं स्यात् ॥' यथा प्रदीपः शशिचाकधुषणा like evening's possessing the beautiful ornament in the form of the moon. Construct यथा प्रदीपः अवद्विष्यन् कृतं नञ् विनामन् च अवद्विष्यन् कृतं, शशिचाकधुषणा is to be constructed with both विनामन् and प्रदीप and the compound is to be dissolved in two ways accordingly: शशी इव चाकशि धुषणानि यामां च विनामन् च - Coquettish women wearing ornaments as beautiful as the moon शशी इव चाकधुषणं येषां च प्रदीपः - evening's possessing the moon for their excellent ornament प्रदीप (from दृष्ट) evening प्राग्भाद्रपदा or प्राग्भाद्रपदा वसिन्. Here a question arises as to how are विनामन् (f.) compared to प्रदीप (m.) in short how is it that a feminine तस्मै has a masculine तस्मै? The technical fault that arises in cases like these where तस्मान् and तस्मै are of different genders is known as असमप्रत्ययम् or violation of uniformity e.g. 'विनामन्मयि च्युतेषु कामे विद्वेगं स्यात् ॥' Here the common property is च्युत and the word च्युत properly goes with तस्मै. When we take it with तस्मान् we have to change the gender of च्युत and say यथा विनामन् च्युत नञ् च्युतेषु. Here असमप्रत्यय properly occurs. But in those cases where, in spite of the difference of gender between तस्मान् and तस्मै, the word showing the common property does not undergo any change e.g. 'प्रभा इव कामः दयः', or the word showing the common property is a verb which can, without any change, be construed both with तस्मान् and तस्मै

e.g. 'श्रीन' 'रति' 'वन्द्यम्', no such fault arises. In the present case the common property on which उपमा is based is 'चन्द्र-सन्दीपन कृत्त' which requires no change when we connect it with उपमान and उपमेय. The allusive 'प्रतिपादयुष्मा' of course goes both with 'विगमन' and 'प्रदीपा' without any change. So the fault 'अप्रयत्नत्व' does not arise here and the simile is perfectly correct. The discussion occurs in Kavya Prakāśha V 56 which the cautious student is recommended to read.

VERSE 15. This and the following few verses describe the effect of the terrible heat on the lower animals. The heat makes them forget their natural animosity and go to a common place where they do not think of killing each other. Such pairs as the serpent and the peacock, the lion and the elephant and the serpent and the frog which are known for their natural antipathy towards each other are described as forgetting their nature through the effects of heat. There appears to be some confusion in the arrangement of the verses here. Symmetry requires the verses to come in the following order 13 and 16, 14 and 15, 18 and 20, because each of these three groups of two would then refer to a pair of mutually antagonistic animals referred to above. This becomes clear when one reads the verses themselves कर्णी मयूखस्य तत्र निविवति—The serpent sits under the shade of the peacock. The peacock and the serpent are known as natural enemies. कर्णी—(कर्णा अयं कर्णनि) = serpent कर्ण-मा the expanded hood of a cobra or a serpent तत्र primarily means the lower part the part underneath the bottom of व्यापारिणि वननीलस्मरुणि जन समस्यन्दन S D p 14. Hence it comes to mean the ground under an object or the shelter afforded by that object, here the word means shelter तत्र मयूखस्य सूर्य-मिन-दिन—going with कर्णी—extremely heated by the rays of the sun Cf line 1 Verse 1 above मयूखस्य Of विरण-क्षमस्यलोऽन्तर्निबुद्धिपुष्पजः । मयूखस्य मयीचि श्री पुमयानिधिनि शिवाम्' ॥ अमरः पवि तपतीर्मुषि विरजमानः being burnt or scorched on the way by the heated dust. How the heated dust in this season burns the foot of a person when he has to walk bare footed along the streets of such a 'dust rich city' as Poona can only be understood by those who possess that painful experience. All the line goes to in the same way— with his face turned downwards (पादः मूले वरः) अवाक्यम् is also a good

reaching and means with its hood bent down निहन्ति निम्ना गति  
 गत which was moving in a crooked fashion 'This is the  
 natural motion of the serpent मृ समन् breathing or panting  
 on and on. Cf 'बुद्ध पुन पुन दशदशममहम् समा । अम' The  
 serpent was breathing repeatedly on account of the heat.  
 This expression is again applied to the lion in the next  
 verse

separable from it. The उपनिषत् or the coming of प्र at the beginning of the compound is to be accounted for by putting this word in what is known as the आहितान्वादि सङ्गतिगण. This is a list of words in which the latter member of the compound optionally comes in first and the list being not complete only a few specimens being given one can add more words to it if one likes. This rule however is applicable to बहुव्रीहि compounds only but we have stretched it to नन्दन compounds also. Kabdara has used a similar expression in his *Salvut de* let IV p 119 'प्रप्र मम अमहस्या दुःखभाजनम्' on which गणनन्दन marks 'आप्र सुखसौ हस्तभ्रति सुमाना धिरुण विज्ञानसमास इत्येवमविवक्षितं' and 'उक्तं वासनन-हस्ताप्रामाण्ये' and 'अथ गणननामनमन्याम्' इति । 'य इत्यस्मिन् इति अग्यण्डे एव इत्याहस्ताप्रवारक इत्याहु । अपर तु हस्तस्याप्रमि-यव विदुष्याप्रशस्यस्याहितान्वादिपाना-पूर्व निदानमाहु । This reasoning is also applicable to प्रत्सर 101 f 118 119 f 120. Also cf 'आप्रमम बहुर्द्विहृती समपथनी स्पन्ध्याभ्यमाणि' शाङ्. An-1-2 where मञ्जीनाथ comments as 'अप्रभासी हस्तभ्रति सुमाना धिरुणसमास' (and Ker V 9) and मञ्जीनाथ's comment on it. All this leads us to believe that (1) above is preferable.



by the rays of the sun. They drank a few drops of water that they could get, but this only served to heighten their thirst and made them long for water the more. Being no longer master of themselves through thirst and heat, they lost all fear of the lion.

VERSE 16 कडाविन मदीपर्वनिन भोगिन न शन्नि—The peacocks do not kill the serpent that is lying near (them). कडाविन—कडाव विडन वषा ने—कडाव the plumage of a peacock) peacocks भोगिनम् a serpent (भोग = the expanded hood of a snake विडनं यस्य नम्). मदीपर्वनिनम्—मदीपर्वनेन अमी नम मदीपु हुनमिन्मये मन्मिभि कडावशरीरवन्म—(going with कडाविन) whose bodies and minds were wearied by the rays of the sun, which (rays) were almost like fires that were being sacrificed to मन्विन् one who directs people to activity, the stimulator, the sun (सुवन्दि अमी) In the Rig-Veda there are five solar deities which represent various aspects of the activity of the sun. मन्विन् is one of them and he represents the sun's quickening activity. To this deity is addressed the famous stanza in Gyastrinetic which every Brahmin repeats, or is expected to repeat morning and evening at the time of his मध्यह्नन हुनमिन्मये—हुनमन अमवध, उवदुना हुनमव हुनमिन्मये—Fires in which offerings of ghee etc are being poured become very fierce. The rays of the sun were almost like such fires. The terminations कय दम्भ and इगीय are added on to work in the sense of 'almost equal to' a little less than a इ इन्दुने विद्वान् विद्वन्वद, विद्वन्वद, विद्वद्वन्वद Cf. *Pāṇini* (1-2-22) इवमन्मये कयदम्भइगीय इवमन्मये कयदम्भइगीय—इवमन्मये इगीयति कयमिन्मये वषा न। १। १० कडाविन। हुनम् from कृ-कृन्वन्ति-tired कयदम्भइगीय विद्वन्मन्मये qualifying मन्मिन्—who had entered its mouth in a hole in the circles of their nostrils विद्वन्मन्मये (expected to enter) मन्मये In verse 13 we are told that the serpent fearlessly sits under the shelter of the peacock. In this verse we see that though the serpent has grown audacious enough to run its head into the very plumage of the peacock the peacock has no mind to eat it up. Such is the effect of heat.



VERSE 1२. भद्रं कृतिमस्य भोगिनः कृष्णायनस्य तदे निरीडयि—The

frog sit under the shelter of the umbrella in the form of the expanded hood of the thirsty serpent. कणा एव आनय-  
-न्म, आनयन् an umbrella (आनयात् यस्ते इति) Cf गर्ज्य स्वर्णधनदण्ड-  
-मिवानयन् 'Sul. V.-6 नये vide note under verse 13 supra. नात्र नग-  
-शुभतिना विद्वन्ता अमिताविन oppressed by the sun possessing a  
-glarard of extremely hot rays अविशयेन नीला श्रीरङ्ग, ते च अंशवत्  
-॥ इव, ३२ मादा, सा विद्यते यस्य तेन विस्मान् the sun (विश्वं वस्-  
-नयनि-॥ ३१ विरा गमि-विर अम्यान्तिनि), मयङ्गुनीयागम उष्टस्य  
jumping out from the lake containing muddy water, एतेन सहित  
मयङ्गु-दृष्टा नान यन्, H: 10 we have to suppose that this lake is  
different from the one described in the last verse, for that  
lake has not a drop of water in it, उष्टस्य-गुरन्द from दृ-  
-वृत्ते with ३२ to jump or leap The frog jumped from the lake  
and took shelter under the expanded hood of the serpent.  
We do not know why the frog should jump out of the lake  
which possessed some water at least. The poet probably makes  
it leap out for purposes of his description, or the water got  
very hot on account of the heat making it impossible for the  
frog to remain inside

VI. RSE 10. गज-ना नन्दविमर्दसंभवं दृष्टम् The elephants have made the lake possess thick mud on account of their fight. Elephants began to fight with one another in the lake with the result that the mud in the lake became thick and clogged by their trampling मण्डविमर्दसंभवं=मण्ड विमर्देन संभवं तस्मिन् in which the mud was thick on account of the fight. This compound does not appear to be regular Wo rather expect निवर्तनन्दरुद्धं विमर्द from नि+वृत् Fight Cf निवर्तयता विमर्तयते Utkalī V p 140 रुद्धं mud from रुद्ध्-रुद्धे to make & bed noise Cf निवहन्त्य जगद् वहुतीत्या दादहर्दमी अमर. The other adjectives of the lake also show the havoc that has been wrought in the lake by the fight of the elephants. The houses &c have been rooted out, the fish have all died and the Sārasa birds have flown away through fear. समुपुननासेषमुपादा तादृशम् adj to मर । समुपुनानि नोसाणि मराणां तादृशाणि दामनान् वत् from which all the clusters of lotus-stalks were completely root'd out सम्पन्नः उपुनानि समुपुनानि, मुपाद-<sup>१</sup>म् the flowers still left after Cf सृष्टादे मण्डे रीध, -बुध-नउने दिने । भट्टरी. तादृशः Cl other multitude विद्वद्भिर्मण्ड (adj to मर ) विद्वद्भिर्मण्ड उच्यते in which the fish were dead विद्वद्भिर्मण्ड प. प. of

वि+पृ to di) दूत-सम्-भित्ता न सासाध भित्तामा, दूता भित्तामा  
 यमान्—from which the terrified snakes birds have flown  
 away सम्प्रेषितसङ्घः (adj to गत) सम्प्रेषणं उपादनाय सहन-  
 gathered together for fighting with one another.

VERSE 20 This verse really ought to have followed  
 verse 19 which tells us that the frog leaps out from the  
 lake and goes under the shelter of the hood of a serpent;  
 for here we are told that the serpent has no power to  
 kill the frogs which are his natural food वृषाङ्ग कर्ण  
 मण्डक न हति—The serpent oppressed by thirst does not  
 kill the multitude of frogs मण्डक a frog (मण्डपनि जल  
 शयम्) कर्ण मण्डकव्यामशाङ्कप्रदरा स्मर विप्रभाद्रिजगितेमणिप्रम  
 र्दे प्रभा, नग उद्विजा गिमेमण प्रभा यम्—the luster of whose head—  
 jewel was ablaze (made its appearance) on account of the  
 the lustre of the sun The serpent is said to possess a  
 valuable jewel on his head this jewel shone forth re-  
 splendent on account of the rays of the sun falling on it  
 Probably the jewel belonged to the वृषाङ्गकर्मि class which  
 emits flames when touched by the rays of the sun  
 विमोक्षित्वाहवर्गिहमहन्-विमोक्ष यः निराहव नन उद्वि माहन् देव-  
 (adj to कर्ण) who has licked up or swallowed the wind  
 with the couple of his tremulous tongues गीद from वि to  
 lick The serpent is said to feed on wind Of विमोक्षयम-  
 नलम्भमशन भावा मरु रविन-व्यालानाम् Bh III 97 The serpent  
 also possesses a pair of tongues How he came to possess  
 two tongues is explained as follows The sage कश्यप had  
 two wives विना the mother of गरुड and अह- and रुद्र the  
 mother of all the नागा or serpents A dispute arose  
 between विना and रुद्र about the colour of the horse उद्वि भवम्  
 in which विना was defeated and became a slave of रुद्र गरुड  
 in order to purchase the freedom of his mother brought down  
 to earth from heaven a pitcher of अमृत and gave it over to रुद्र  
 and her sons who placed it on a collection of वन grass In the  
 meanwhile managed in his usual cunning fashion, to  
 poison the pitcher lest serpents would be immortal by tast-  
 ing the celestial beverage The serpents were greatly  
 disappointed at the mortal nature appearance of the pitcher  
 and began to lick the वन grass with a vain hope that a  
 few drops had fallen on them This resulted in

their tongues being cut in twain and from that time serpents have a pair of tongues. विहसिमुखोऽयमासिन्—विहसि मुखनिवन्त्रं नासिन्—(अ) to कर्णी) tormented by the heat of the sun, the fire and poison. The fire probably was the दहनवद (वगदा) or the forest-conflagration or the fire emitted by the head-jewel of the serpent. The poison was the poison of the serpent in its fangs. On account of heat its own poison began to torment the serpent.

VERSE 21 नृपाकुलं जट गन्धमागं मरिचिकुलं लट्टिमज्जगम् नि हृतम्—  
A herd of female-buffaloes, oppressed with thirst and searching for water has issued forth from a mountain-cave. गन्धमागम् present part. from गन्ध to search for (गन्धने-गन्धपवनि) qualifying मरिचिकुलम् and having जटम् for its object हृतम् a herd or collection. गुह्यम् a cave or cavern CLकीर्तिपदी-भरमा विरेव Raghv II 26 निवृत्तम् used in an active sense. मरिचिकुलं गुह्यं-मरिचिकुलं—मरिचिकुलं लट्टिमज्जगम्, तथा आकुलानि वक्त्रस्युक्तानि वक्त्रं (going with मरिचिकुलम्) the cavity—(गुह्यं) of the mouth of which (herd) were covered with saliva and foam. विनिवृत्तानि लट्टिमज्जगम्—विनिवृत्तानि जा (गन्धमागम्) लट्टिमज्जगम्—विनिवृत्तानि वक्त्रं—the tongues of which (herd) had come out of their mouth—the tongues that were red on all sides. This is a very vivid description of wild buffaloes going in search of water. As they ran about here and there their tongues came out of their mouths which were full of saliva and foam उन्मुक्तम्—उन्मुक्तानि मुखानि वक्त्रं the faces of which (herd) were turned upwards. In solving these compounds I have used the plural of such word as मुखानि, etc. because a number of buffaloes are spoken of though the compound as such qualifies a noun (हृतम्) which is singular and which expresses a collection.



[illegible]





fire गन्धर्वनि causal of गन्धर्वनि to become fatigued (वासि) पवनवृद्ध (मन्) पवनान्ग इति चिन्ति (The conflagration) increased by the wind resounds in the valleys of the mountains चिन्ति is to be preferred to the simple जगति because what is meant to be brought to the notice of the reader is the noise of the fire when, being increased by the wind it burns in the valleys पवनवृद्ध-पवनम् गच्छ पन्निनाम् (मन्) शास्त्रान्ग इति चिन्ति—It burns with loud noise in natural spots of ground possessing div. bamboos पन्निनाम् पद निनाम् यस्य whose noise is loud (uly to दसति) शास्त्र-पवनम्-पुनरा गच्छा नाम, नाम स्थानम् नाम in natural spots of ground—the bamboos in which were ह्य स्थान means a natural spot of ground unwrought by the hand of man Cf Bh III 79 ‘गन्धर्वान्द्रुम(विचयलज्जनी) रक्षो पन्नान्स्थानी’, ‘समदु मन्दिह कुन्ता स्थानी’ Ku IV 4 G curiously translate गन्धर्व (artificial) grounds which is exactly what the word does not mean Cf ‘स्थानी अह्रिमा । ह्रिमा स्थाना । इति तुभ्यमाचारम्’ R mārā II on Amara II 15 नृणमप्येक्षणं लब्धवृद्धिं प्रसगति—The fire) spreads being increased in a moment in the midst of the grass नृणमप्य-नृणाना मप्यम् तस्मिन् गन्धर्व इति वनस लब्धवृद्धि—which has obtained augmentation i. e. is increased एक्षणं—The instrumental is used according to अथवा द्वाया Pāṇini II 3 6 The instrumental is used with words expressive of time or place when the accomplishment of the desired object is meant to be expressed Apte’s *Grammar* § 53

VERSE 26 द्रुमाणा कञ्जरसु वनरगाणां मृगनि—(The fire) shines as bright as gold in the hollows of trees कञ्जर—रक्ष the hollow of a tree Cf ‘नीलारा गुह्यगर्भकीदृशमुखवृक्षान्ध्यामन्ध्यामन्’ S 36 I 14 वनर गीत—कनरमिव गीत as bright as gold शास्त्रमर्त्ता वनसु बहुधा द्वयान् (going आसि) as if grown many i. e. greatly increased in the forests of the *Salmal* trees शास्त्रमी is known as शास्त्री in Marathi. In the *Salmal* forests the fire blazed so fiercely that instead of one there appeared to be as it were, many conflagrations पणिपदलशास्त्रात् वशात् अगु उत्पत्ति at once goes up on high from the tree the leaves and branches of which have become ripe or old पणिपद—लानि च शास्त्राश्च दलशास्त्रा पणिपदा इति शास्त्रा यस्य तस्मात् Or we may dissolve the compound as पणिपद नानि दलानि यामा ना इदृश्य शास्त्रा यस्य तस्मात् उपपत्ति means ‘goes up’ or ‘springs up’ Hence we refer the अलङ्कारान् to गृहान् If, however, we insist on taking the reading वृक्षान् we shall

beautiful or sweet may this summer season pass happily with you [ let may this summer season of yours pass happily ] in company with women [ who are your friends ] at night, on the terrace of the mansion. The lover means to say that his beloved should pass the nights of this summer season in company with her beautiful companions on the terrace of her mansion engaged in singing herself, or listening to the songs of others. But the poet has not been able to express this idea in a simple and direct form and he has made some confusion about it, e.g. कामिनीमि ममन is an adjective to निद्राय, while the idea that we have to understand from the expression in कामिनीमि ममेनाया [ नव ] निद्राय निद्रा—the summer at night is an awkward way of expressing निद्राय निद्रा or निद्रायस्य निद्रा. The adjective ममन्निगीत [ ममन्नि गीत यस्या ] shows that women in those good old days knew fine arts like singing etc and were not steeped in darkness as at present कामिनी- [ भूषण कामा जम्बा ] occurs in the list of the names of women in *Aruru* अमृगदम् the upper part or terrace (गर्दी) of a mansion अमृगवनविद्राक्षु-अमृगाना उनि चितानि अमृगि यस्मिन् म adj to निद्राय in which the waters were filled with clusters of lotuses वनम् primarily means forest then secondarily it comes to mean a cluster or collection, as forest generally consists of groups of trees. Thus we take वनम् here in the sense of a cluster. The com. does not like this because there is no authority of any kind to support the meaning of 'a cluster or collection' given to वन. This is true. On the authority of मेदिनी the com. takes वनम् = निद्राय residence. Thus the compound means 'the waters which are full the residence of lotuses' i.e. are full of lotuses. The meaning that we come to ultimately is the same. It must be remarked here that वनम् = निद्राय does not sound well to our ear though we cannot question it for मेदिनी says so. A third way is वनम् = आलम्बम् अमृगाना वनानि = अमृगाना आलम्बानि = अमृगिणः. Thus अमृगवनविद्राक्षु = the waters in which are full of lotus plants. For वनम् = आलम्बम् cf. मेदिनी quoted in the com. in १ कृते म्यालम्बानि नरे निद्राय निद्राये वनम् । उति स्मन्. The ultimate meaning in all these three cases is the same, viz. in this season lakes etc are full of lotuses. I prefer the first way अमृगवनविद्राक्षु-अमृगाना वनानि-आलम्बानि-अमृगिणः-वन्मासेन रम्य-pleasant or delightful on account of the fra-

garlands of *Pudra* flowers Cf पादसमर्गसुखविनयना *Sil* I., said  
 with regard to शीतं मुग्धसङ्गिनिषङ्ग-सखं सुखं निषङ्गं यस्मिन्  
 (going with विनाय ) in which bathing in water is pleasant.  
 Cf मधुमतीरवगाढा *Sil* II शीतचन्द्रागारा-संख्या चन्द्रस्य अश्व हागध  
 यस्मिन्- ( Summer ) in which the rays of the moon and  
 wreaths ( of flowers or pearls ) become fit object  
 for enjoyment In summer people like to sit in the  
 moon light and also to put on garlands of flowers or neck-  
 laces of pearls The last verse of a canto is generally ad-  
 dressed to his beloved by the lover who is supposed to be  
 addressing the poem to her and contains a blessing

out of his temples, being intoxicated. Why the king should on the occasion of his state entry ride an intoxicated elephant is not quite clear. It appears that मन is probably used to suggest the idea of a very strong, lordly elephant rather than a weak starving one. On the poet must have used मन to correspond with सुगन्धि so as to make the cloud resemble the elephant still more closely. जडिपता (1) जडिपता दम्ब whose flag is lightning. जडिपता दम्ब whose banner is like lightning. The king has a banner flying, the purpose of which was served by lightning in the case of the rainy season. The comparison of lightning with the banner is suggestive. The lightning flashes in the sky very quickly while the banner too moves rapidly in the sky through the force of the wind. पताका comes from पद् and means a banner. Cf. for its various meanings "पताका वैजयन्त्या व्यावर्तमाना वनारज्याया मणिना रत्नमिश्रमण्डल (1) अग्रे दृष्ट एव सुदृष्ट दम्ब whose (rainy season) drum consisted of the roar of the thunder bolt (2) जडिपता दम्ब whose drum was like the sound of the thunder bolt. The purpose of the drum was served in the case of the cloud by the thunder bolt, the sound of which resembles the sound of the drum. मन (मन्त्रमन्त्रिण which gives troubles probably an account of its loud beating) a drum here used metaphorically for the sound of the drum. उदनयनि - उदना यनि दम्ब whose splendor is prominent. The king with his paraphernalia appeared insignificant this rainy season too was grand in its own way. The reading उदनयनि or उदनायनि is equally good though it involves a little repetition as the sense expressed therein is already contained in अग्रे etc. We may, however, take यनि in the sense of नवमयनार in the case of the king and thunder in the case of the cloud. कानिजगन्धि - (1) dear to love sick persons (2) dear to persons who have taken in their hearts to mendicants. This probably refers to the custom of scattering pieces of gold or other valuables on auspicious occasions such as the king's entry etc. The rainy season is known to be very dear to lovers as it according to the poet's convention excites their passion. (cf. VI V-17 where the cloud is compared to a king. परावर्तयन् मन्त्रमन्त्रिण । जडिपता दम्ब जडिपता ॥ "

VERSE 2 द्यौम घनै समन्तत भ्रमाचितम्—The sky is overcast with clouds on all sides. The other three lines qualify घनैः, निरन्तरा—चान्तिभिः—निरन्तरा यानि नीत्रानि उत्पन्नानि तेषां वराणां चान्तिरिति चान्ति देशा दे— ( with clouds ) which possess a splendour which is similar to that of the leaves of extremely blue lotuses. क्वचित् in some places, or parts प्रभिन्ना-सन्निभं प्रभिन्नं य अञ्जनस्य गण्डा तैव सन्निभं— ( with clouds ) that are similar to a heap or mass of powdered collyrium. The word प्रभिन्न is used to show the intensity of the dark colour. For सन्निभं vide note on the word in I-11 *supra* सगर्भ—प्रभं.—सगर्भा या प्रमदा नम्या. स्तनयोः प्रभं प्रमदा देशा दे—possessing a lustre similar to the lustre in the dark colour (of the nipples) the breasts of a pregnant woman. One of the signs of pregnancy according to शम्भु is that the nipples of the breasts grow darker and hence the comparison प्रमदा a young beautiful woman प्रमदा इषी अलि नम्या (probably a reference to the jolly disposition of young women) For a similar idea by the same poet cf. Raghu ' इति नमस्तस्य निरन्तराणि नदीदमानीन्मया स्तनद्वयम् । निमग्नया भ्रमगतीदृशैः सती नम्या, पदभङ्गलङ्घनाया निवम् ॥ ”

woman. The other words in the line. *grathā* even why the earth appears so *समन्तं तृणकुले समाविता*—(the earth) covered with sprouts of grass similar (in colour) to broken *Pañdūrya* gems. *प्रदिग्गानि च तानि वैदूषाणि च ते दिने*. *वैदूष* is a kind of precious jewel which is of green colour. It is the same as *मरकत*, which is known in Marāṭhi as *पाच*. The word is formed according to a special Sūtra of Pāṇini IV-3-64, 'दिग्गञ्च' on which Kōṣmudh runs *दिग्गत्वनवति नैदूषी मणि*. Mallanāth commenting on *वैदूषकुण्डलु रुशिपुनिय* 'S. III 45 says—  
 "विदूषा प्रथमं तानि वैदूषाणि वाग्वायसजानि मणयः । 'वैदूषं वाग्वायसजम् इति विश्व-  
 विदूषादञ्च' इति उपपन्नम् । अथ विदूषाब्दा वाग्वायसजादौ पद्याया वा ततोप-  
 चरिता वा तेन वाक्वायादिरतोऽप्यवति न विदूषात्प्रसङ्गात् । न च नु सञ्चितम् ।"  
 The coin takes *वदूष* as masculine probably on the authority of the line from Kōṣmudh quoted above. But विश्व expressly gives it as neuter. For the use of the word cf. Bk. II 100 and Ku. VII 10 *मणिवरुन्वलीवर्त* supply *समाविता*—covered with the full blown leaves of *Kamuleli* trees. *शश्विनानि कन्दर्पानां वृक्षानि ते*. It may be pointed out by the by that the word *समाविता* has been chosen well in between the two nouns in the instrumental use with which it is meant to be connected. Such a connection is well to be brought about by what is known as the *वेदन्तशब्दावाय* or *वाकान्वाय*. इन्द्रगण्डै (समाविता) covered with *Indragana* insects. इन्द्रगोप रक्तं देवा ते इन्द्रगोपका—There are insects of red colour which make their appearance in the rainy season and are said to be projected by इन्द्र the lord of rains. The description of these insects is a regular item in the description of the rainy season. Cf. "ननिवयवमश्रुदातिनि क्षान्तमिन्द्रगण्डिदासपमा लेभिरे निम्बुमीरा । कुवन्त शरणाव मृगस्तृणगावा मणय इव विनया कन्दरेऽपि न ददात् ॥" *Subhāṭ p. 357 5*. मृगस्तृणगावा मणय इव विनया कन्दरेऽपि न ददात् ॥ *Subhāṭ p. 357 5*. मृगस्तृणगावा मणय इव विनया कन्दरेऽपि न ददात् ॥ *Subhāṭ p. 357 5*. मृगस्तृणगावा मणय इव विनया कन्दरेऽपि न ददात् ॥ *Subhāṭ p. 357 5*.

VERSE 6. *अथ बाह्यां कुठे प्रवृत्तमथ (चने)* To-day (i.e. in this season) the multitude of peacocks has its dance commenced. *प्रवृत्तं नृपं यम्*—the dance of a flock (multitude of peacocks) has begun. Peacocks are said to begin their dance and amorous sports at the approach of the rainy season. This is one of the many conventions of Sanskrit poets which a student of Sanskrit literature has to remember. They have been brought together by Vishvanāth in his *Sahitya Darpana* p. 412-13 Cf. "देवप्रपु

नृपमवतिष्ठति शिबिना नागरात् कलस्यन् S D VII-25 For the  
 idea of the bird of the forest coming down to the city to drink water  
 न च द्रष्टुं । नवाश्रमजः शिबिना तन्निष्ठागमः कलमपातयति ॥' (1) 2  
 "जागरितः सृष्टिस्थितिभित्तुः शिबिना शिबिना शिबिना (इति ॥)  
 Mk. V-1 अथ नमामि निर्गुणं शिबिना शिबिना शिबिना शिबिना शिबिना  
 प्रकृतम् । निहितविदुः शिबिना शिबिना शिबिना शिबिना शिबिना शिबिना ॥  
 S. 11 c p 357-52 and also 1/1 VI 4 and Megha 1 44  
 Note that this is upon प्रवृत्तनयम् as has been indicated by the  
 comma after नृपमवतिष्ठति This comma arranged for this would make  
 प्रवृत्तनयम् with प्र a transitive verb which it is not The dissolution  
 of the comma may however be finally taking प्रवृत्तनयम् as  
 अन्तर्भावितव्यम् i.e. as equal to प्रवृत्तनयम् सुखमयः सुखम्-सुखम्  
 उत्तर or सुखम् उत्तर शिबिना उत्तर-लङ्गम् for the festival of  
 sexual intercourse We have preferred this reading because it  
 is shown to be the one intended by the poet if we look to the  
 third Pada of the verse शिबिना-शिबिना शिबिना शिबिना न  
 शिबिना beautified by the expansive plume that is out-  
 spread The peacock spreads its large plume to the  
 fullest extent while dancing which makes it appear very  
 charming at the time सुखमयः-सुखम् शिबिना शिबिना शिबिना शिबिना  
 शिबिना शिबिना शिबिना शिबिना शिबिना शिबिना शिबिना शिबिना  
 embrace and kisses As soon as clouds appeared in the sky  
 peacocks were in eager haste to indulge themselves in  
 amorous sports hence the मयः The reading शिबिना शिबिना  
 is also good it means with graceful movements

as the ladies also vie in a different way. This I believe, is the only similarity between rivers and ladies. Then point of resemblance is *जनविभक्त* in short their capability of being expressed by the same word which is *वि* thus giving us an intimation of *पुनः स्पर्श सुदृढ* i.e. it is badly unchristian. It is superfluous and is thrust in for the sake of metre. The reading *महा* is equally good if not better. There is no reason why unchristian women should be taken as *स्पर्श* when *जनविभक्त* is the common property for *विभक्त* is a characteristic of all ladies whether chaste or unchaste though the latter may incline to coquettish inventions more than the former do incline to attract attention. When we take *महा* as our reading it would be a like overjoyed ladies who are indulging in amorous movements. On occasions of special joy such as the arrival of their lovers the *विभक्त* of ladies is more respectable and hence the simile would be quite appropriate with *महा* as our reading. I do not believe as many do that in this verse rivers are compared to unchristian women who hastily go to their paramours with turbid minds and put to shame their relations on both sides. Our annotator remarks, the attributes *स्पर्श* have a double meaning the second applicable to unchristian women as well. All the attributes have a double meaning. The first two lines yield only one meaning that is applicable to rivers only. *वि* does not mean *स्पर्श* or beauty in the case of women as the learned annotator refers to those cases for the simple reason that the world does not hear of it. *वि* does not mean either side or on both sides and *महद्भयम्* 'with much fear' as the text explains (*वि* = on all sides). The only attribute that has a double meaning is *जनविभक्त*. This leads us to the conclusion that rivers are compared to unchristian women the third line is a simple simile *महा* or *महा* can be very easily understood with either *महद्भयम्* or *महा* without the superfluous of a comparison with unchristian women *महद्भयम्* especially in *विभक्त* to attract attention which *महा* is not needed of the joy that fills the heart. *महा* is the poet's real meaning the poet may have intended the *महा* as a natural comparison between rivers and unchristian women what like the sea which has a storm in it *महा* *महा* *महा*,



though the presence of the express *smṛti* in the third line is destructive to regular *smṛtyāni* being present in the verse. I think that *प्रत्य* is the poet's rhyming. This gives a good sense and does not need a hasty impression. With this reading nobody is required to take *मस्ति* etc. in a double sense which they do not possess. The word *विभ्रम* as applied to *वि* requires a little explanation. (1) namely it is (1) beauty or grace and (2) a regular and humorous or sportive action or movement. This word has also a technical meaning in drama, and is thus defined by D R II-3) 'विभ्रमस्तथा काठे भुषासनादिभिर्युक्तः' (the putting on of ornaments etc. in wrong places thus, such flurries). This meaning follows 'perturbation of mind which also is one of the meanings of *विभ्रम* (चिन्तयन् नराक्षरं जगत्प्रवृत्तिमा भवन्). S D 4 lines *विभ्रम* as 'त्वया हतया दद्वयिण्यमनात्'। उभयानुभवादीना विद्यामा विभ्रमा मनः ॥ III-101 शिवाजी (Spl. III) २ *विभ्रम* १५ मङ्गलमस्तु विद्याममस्तुमन्त्रिणम् । रुद्रावमन त्याज्योद्वाह्यप्रवृत्तिम् । महत्तम प्रवृत्तिं स्वननाभिप्रवृत्तिम् । विद्याममस्तु विभ्रम परिशीलन ॥ Also vide note on the same word under I 12 at pre

VI-181 6 3 मनि वनानि मानमं हन्ति-11 forests on the Vir-  
dhya mountain that the मनि वनानि वनानि the other  
three lines which contain adjectives to वनानि give us the  
features of the forests which make them attractive. The 3  
were covered with blue-coloured grass which was eaten by  
the deer and possessed trees which let forth their foliage  
as a consequence of the fall of abundant rain. The poet  
naturally describes the Vir dhya forests because they were  
close to the country where he lived. He is supposed to  
have lived at the court of King Vikramaditya at Ujjayini. This  
is one of the internal evidences which enable us to assign  
a particular part of the country as the one where the poet  
flourished. मनि वनानि covered with herbage of grass, trees  
and other things. मनि वनानि मनि वनानि मनि वनानि  
having sprouted forth from them मनि वनानि blue-coloured  
हन्ति मनि वनानि मनि वनानि (1) हन्ति मनि वनानि, मनि वनानि  
mutilated by the mouths of feral deer. (2) मनि वनानि  
मनि वनानि (1) मनि वनानि, it necessitating मनि वनानि  
मनि वनानि. II 2-7, for which see also मनि वनानि I-14  
5. (2) मनि वनानि and is preferred because it  
is compatible with Sat. IV-13 quoted in the text.

॥ ६८ ॥ " मरुत्तं वज्रपाणिं च वसु मन्मथं च दत्तात्रि—॥ १ ॥ "

साधुन्यवत्) "इन्द्राग्नी भीतिर्भी सायसं नय" अथ For the use of the word of "वाग्मयतिष्ठानि कुम्भस्येनायमान् । न सानि वायुन्यवत् साधुन्यानिनाधिकम् ॥" K<sup>u</sup> II-35 and 40 K<sup>v</sup>. III-51. The tremulous eyes of the frightened deer that wander about here and there on the natural spot in the forest remind people who look at them, of the tremulous and long glances of their beloveds and bring to their mind many a happy occasion on which those glances were directed at them, thus creating a longing in their heart. The comparison of the eyes of beautiful ladies with the eye of deer is quite familiar to a student of Sanskrit literature. Cf. "अशिराजिनिः प्रवक्ष्या" Megh II-19. 'इयसंशब्धनी इतिर्यो यदि न मृधुव । पावति-भयमौत्तमरीयसुधांशुति इति ॥' *Subhā* p. 271-66 "मौचने हरिणगर्व-मौचने ना विदुषव नानाङ्गि राजति । सायक सपदि जीवहास्य किं पुनर्हि गान्धेन लेपित ॥" *Ibid.* p. 272-23. And also N. II-21, 23. In line one of the comp. on this verse read देवराज्यपुत्रादीन् for देवराज्यपुत्रा-न्यन्तानि.

VERSE 10. अभिमार्गिका श्रिय रागात् प्रयान्ति—The *Abhimārgikā* ladies go (to their lovers) through affliction (for them). *अभिमार्गिका* is a woman who makes an appointment with her lover and stealthily goes to keep it at night, or makes her lover approach her. Minute directions are laid down as to the rendezvous where the appointment should be kept, the suitable dress which the lady should wear on the occasion so as to escape observation etc. *अभिमार्गिका* is thus defined. "कान्तादिना वृ वा यतिराजन्ता अभिमार्गिका" इति. "रामानांभिने-त्कान्तं सायिद्वाभिमार्गिका" D R II-27. 'अभिसाधयन् राज्ञं या मन्मथवशवशा । नय वाभिसाधयेत्तं विरिक्त्याभिमार्गिका ॥' S. D III-76 "मदेन मदेनानि प्रविता सिद्धिप्रदा । शोभन्मृगमिश्रितरान्त सा भवेदभिमार्गिका ॥ नदिप्रभा-नदिन-प्रभा, प्रभि प्रविता मग्नवृत्तिं याना-ता (adj to श्रिय) to whom the ground on their way was shown by the flashes of lightning. Lightning often does the work of a guide to these ladies, but sometimes the flashes of lightning are described as a hindrance to ladies going to their lovers under the protecting cloak of darkness. Cf. for this latter idea Mk. V 32 and *Subhā* p. 359-107. अनीलशब्दे . अनीलशब्दे—Even during nights rendered intensely or thickly dark by the clouds thundering loudly again and again. Though the nights were enveloped in pitchy darkness on account of clouds which were roaring loudly, the *Abhimārgikās* were

not prevented from going to their lovers because they were shown the way by the flashes of lightning अग्निदिव्य frequently 'महु पुन पुन जगदभीक्षणमसकृत्तमा' अमर. उदीर्घतरा roaming loudly पयोधरा पयोहि मन्त्रिनि अर्द्धात्नेन that which lets down water, hence, a cloud Here the singular is used in the sense of a collection (समूहाय) घनान् This is what is known as a *सि* formation. For the dissolution of the compound *वि* does not. When a thing becomes like another which really it is not, this *वि* form is used by the *Varfika* "अनन्तदमाय इति वक्तव्यम्" which follows "इत्यन्वितो मय्यस्मिन् वि" *Pāṇini*, V-4-59. For instance when Rāma who is not the son of Govinda, is looked upon as such by him we say, "गोविंदा रामपुत्रीकमेति" Cf "अम क पदयानि देवदत्त पुत्रीकतोर्मा दृष्टव्यमेव" *Hitku* II-30, "पयोधरीधनवनु समद्राम" *id.* II-3 where *वि* is used strictly in the sense अनुनदसुखे. But this strict sense is not regularly found to have been followed by poets in using *सि* forms. For instance in the present case the nights did really possess thick darkness. So there is no propriety in saying अनान्धकारा घनान्धकारा इव मय्यमाना घनान्धकारिण्युता, because the nights or nights were actually घनान्धकारा and not अनान्धकारा as would be the case if the *सि* had been used in the sense of अनन्तदमाय, so it appears that the *वि* is not here used in the usual sense of अनुनदमाय. For the sake of the verse of *Ku* IV-11 quoted in the com.

**VERSE 11** योयिन इत्यपराधाय शिवाय शयने निम्नता पश्चिमतन्—women closely embrace their lovers in bed even though they had offended them (lit they had committed a guilt) याति women "नदी योयिद्वयं योया नाति सीमन्तिनी यः । ११२, इत्यपराधाय—इव इत्ययं भिन्नम्. The *पराधाय* or guilt consists in paying regard to another woman. The jealousy of women when they come to know that they are not the sole occupants of the individual affection of their lovers is proverbial. When a lover is इत्यपराधाय in this sense he has no reason to expect any mercy at the hands of his lady love and in order to propitiate her he has to go through a world of troubles, including the actual throwing of himself at her feet. But in this case the poet tells us the poor इत्यपराधाय lover is exempted from this unpleasant business of humbling their feet before her as he has the clouds themselves seek the shelter of their arms being frightened by the lightning पयोधरापयोहि (५)

मुग्ध-द्वन्द्व-वचन (वाचिन्) - who is much greatly troubled or agitated by the dark and the lightning. वासुधैव कुटुम्बकम् - विश्वनाम्ना नैव ह्यति पराङ्मुखः - Whom would it still and deeper mind be - अन्तर्मुखः (अन्तः) - निगूढ-हृदय-पुनः कियदा - वाच्य-वचन- in a way so as to let us in between the closely

VERSE 12 प्रवासिनः प्रियं विना - the wives of travellers sit or have become dejected (on account of the non arrival of their lovers though the rainy season has arrived). This is quite a common description (cf. गच्छन्तं दाम्नि परिकान् वराणस्पतिवत् । शशः समद्रव्यं नृद्विनिष्पन्नम् । *Gitā*) निम्न निम्नानि मानानि अनन्तान् सुवस्त्रानि च वापि ता - *aly* प्रिय - who have cast aside wealths of flower, ornaments and continuities. Ladies whose husbands are away do not use such luxuries. मानसम् (अग्नि मानसं ज्ञानं नृन् नृन् वापि) मेघम् (1) a flower (2) a wreath of flowers. मानसं कुसुममन्तः मन्त्रिणा आनयन् (अनयन्) अन्तःस्थानादगच्छन् वस्त्राणां विनयम् । मन्त्रिणा व - यमः नित्यं नमः ointment (अन्तःस्थानं अनयन्) विगच्छन् - यच्छन् (going with प्रिय) - whose Bimba like lower lips resembling beautiful leaves are besprinkled with drops of water (i.e. tears) flowing from their eyes resembling blue lotuses. The idea is that the wives of the absent lovers were shedding tears which coming out from their eyes were moistening their tender lower lips. Their eyes are compared with blue lotuses and their lower lips being first compared with the usual Bimba fruit are again compared with tender leaves. विगच्छन्ति इन्द्रादगच्छन् वसिष्ठाणां विनयम् । देवा य विनयन्ते विनयानि अथ विनयानि, विनयानि वनयन्ते इव विनयानि वनयन्ते निविन्ता तन्वा एव वासुता । It will be observed that in the above example the instrumental *विनयि* is connected with *निविन्* (sprinkled). Such is only a part of the compound. We thus get here what is technically known as *अन्तर्गता* [connection only with a part of a compound] like we have in the usually quoted example *अवन्तः पश्यन्* the family of the preceptor of *अवन्तः* where the genitive *अवन्तः* is connected with *पश्य* only which is a only part of [the compound *अवन्तः*]. The same phenomenon is expressed by saying that *अवन्तः* is a *सायामन्तः* [a compound] which is incomplete, & which raises expectations in our mind for as soon as we say "the family of the preceptor we naturally ask 'how

प्राप्यते? This expectancy is satisfied by देवदत्त  
 which would be required to complete the incomplete com-  
 pound कर्मन्तु. Thus we see that मायममम् always  
 presupposes कर्मन्तु अन्व. In the present case the word विविक्त  
 [ sprinkled ] in the expectancy in our mind in the form  
 "sprinkled with what" which is satisfied by the instru-  
 mental = विन्दुभिः. Thus we have here कर्मन्तु अन्व and सदा-  
 समान. Such कर्मन्तु अन्व or मायममम् is not strictly justi-  
 fiable by the rules of grammar. But in literature such  
 compounds are found to be used by great poets. Hence  
 one has only to not them as they occur and pass on [ मायममम् वि-  
 न्तुमममम् ] इति कर्मन्तु [ from कर्मन्तु अन्व ] इति लक्ष्मी नेत्रा वा-  
 त्. In the lotus the blueness of the eye is one of the signs of  
 feminine beauty. Cf नीलम्बाह्वयनेषुना कृष्णं न स्पष्टे जडु  
 जनहासने साधय भागिनविगम "मन्त्र, राक्षसमतीतिनी नील" Bl.  
 p. 298 Note that the compound विम्बाधर (विम्बानीध अन्व) is  
 an irregular compound and must be classed under the  
 general heading of such compounds viz सुसुसुसमान. In  
 other words that this should be a regular compound विम्ब should  
 follow अन्व. सुसुसुसमान (अन्व विम्बानि) Compounds of  
 this kind [ विष्ठापनम् ] is one of them ] are formed by  
 उपमित व्याघ्रादिभिः सामान्याप्रयोग. Then see II-56 [ उपमास are  
 compounded with words like यात्र कुत्र, तिष्ठ etc used as  
 उपमाना to form नवकम् compounds when no common property  
 is used and in such cases the उपमेया precede the उपमाना e.g.  
 वस्त्र व्याघ्र इव वस्त्रयात्र but वस्त्र यात्र इव सूत्र म. etc. because no  
 compound is possible the common property सूत्र being men-  
 tioned. For विम्बाधर, वायन has a better explanation to offer.  
 Cf विम्बाधर वायन इति प्रयोगा न्दयत स च न युक्त. अन्धरविष इति भवितव्यम्।  
 'उपमित व्याघ्रादिभिः' इति मयाम सति। नन्तु विम्बाधर इत्याह। वृत्ता मयममम् इति  
 विन्तु शब्दार्थ इति वास्तव्यम्। मयममम् इत्यादि समान सति विम्बाधराध्या  
 विम्बाधर इति नन विम्बाधराध्या विम्बाधर' वायनम् इत्यादि  
 ५ 215

From the sky ) flows toward a low region विन्तु अन्व. विन्तु  
 विन्तुममम् with its frequentative form is a low region. This  
 is of course the inherent nature of water. The other lines  
 contain ajectives to विन्तुममम् of a yellowish  
 colour on account of mud. विन्तुममम् is quoted in the

com. The reading विपाण्डम् (विपाण्डा यस्मात् from which fish have disappeared) is not good as there is no possibility of the fish being poured in the new water from the sky, which (fish) we said to have disappeared. If we understand विपाण्डम् in the sense of 'possessing no fish in it' this would be true to nature, but then the adjective predicates nothing of the water being purely a negative adjective. It is true that fish in the rivers die when they overflow with muddy water in the rainy season but this verse appears to be a description not of the water in the rivers but of the water that falls on hills and mounds and other parts of the ground. Hence reference to the disappearance of the fish even though even it in this sense is not to the point. The verse is compared by one full of worms and dust and grass. These worms to be mixed with the water as it was rolling on its way to the low ground भुजगवद्वक्रगतिमिति (take this as one word) - flowing in a zigzag or crooked manner like a serpent. भुजगवद्वक्रगतिमिति यस्या यस्मात् भुजगम् (भुजगम् न यम्) इति is added to भुजग by 'तत्र ह्युक्तिरिति' *Pāṇini* VI-15 (The affix यम् is added to nouns in the sense of 'नेन ह्ययम्' equally with which the equalizer refers to action e.g. मादणवद्वक्रगति) Here the similar action required is प्रसवम् VI-15 comes for a slightly different explanation of the line सगन्धर्वः - slowly (निद्र) look at it by multitudes of frogs that are frightened. The cause of the terror of the frogs is the serpent-like motion of the water when flowing down to the low region. It is well known that the serpent is the natural enemy of frogs.

VIRSE 14 This verse is filled with the foolish bees left the beautiful plant possessing full-blown lotuses and fly upon the plumes of the peacocks that are having the usual dance at the approach of the rainy season mistaking the plumes for quite a row of kind of lotus. This is a poetical way of saying that when peacocks began to dance their plumage appeared like a full-blown lotus so much so that poor bees which were eager (सहस्र) for a lotus were deceived into leaving the regular full-blown lotus-plant and fly on the peacocks. तत्र ह्युक्तिरिति यस्या यस्मात् इति - The foolish bees fall on the tails of the dancing peacocks mistaking the tails for a row of lotus in the peacocks.

the reason why bees swarmed on the temples of the intoxicated elephant, उलङ्ग means either a lotus in general or a blue lotus. Here it should be taken in the latter sense as the dark-coloured temples are said to possess the splendour of उलङ्गानि.

VERSE 16 पृथग् ममभुक्तं जनयन्ति The mountains create a longing (lit. a state of eagerness) (in the heart). The idea is that mountains in this season with their romantic environments excite love पृथग् (those which support the earth) mountains. Mountains are supposed to 'support' the earth and prevent it from being drowned into the ocean on the surface of which it is set a floating. Of such names for mountains as नदीधर, ध्रुवधर etc. सर्वेश्वर-नदी उद्दिष्ट. नदीधर उलङ्गानां यत्तु नदीधरानां उलङ्गा यथा नदी— (qualifying) पृथग्: the stones i. e. stony peaks of which are touched by clouds bent low on account of the water. The ideas of clouds bending low on account of the water they contain and of their embracing the peaks of mountains is common with Kālidāsa Cf-II-3 and note thereon; also Megh. I-2, प्रसवन्तं समन्तात् समाश्रितं covered on all sides with streams or rivulets. This is a common feature of mountains in this season. प्रसवन्तम् (प्रसवन्ति नदीः प्रसवन्ति- from प्रसू गतौ) a stream Cf "उत्तमं प्रसवन्तं पवित्रवातो विहंगो ह्य" अथ विहंगमि समकुलः agitated by prececha. प्रसवन्तं vide note on the word under II-6 supra शिखी (possessed of a crest as the peacock has) a peacock. For the various meanings of शिखी Cf "शिखी पक्षी पक्षीर्षे शोः जेदुपदे द्वे । मयूरं कुकुटं पुमि शिखि, मयूरवद्विभक्तः" मेदिनि. The reading सिनो-नदीधरानां for नदीधरानां adopted by N. is bad. First, the clouds in this season are not white and secondly सर्वेश्वर accounts adequately for the fact of the clouds touching the mountain peaks. नदीधरानां is also to be rejected for the second of the reasons given above. Professor Macdonell has translated this verse as follows.

The mountains fill the soul with yearning thoughts of love.

When rain-charged clouds bend down to kiss the  
toy ring-rocks.

When all are still upon their slopes the showers  
gush down,

And through of a cock that begin to dance on the

they have been already mentioned there is दशमस्य. Here the seven verbs in the first half of the verse are respectively connected with the seven nouns in the latter half. ग्रामः monkeys. They are notorious for their want of any definite abode. When it begins to rain they try to seek some resort. This verse though अत्र in this poem occurs in *Bhāmahī, Kāśī, Kāśī, Kāśī, Kāśī, Kāśī, Kāśī*.

VERSE 19 पश्येत्तत्र स्त्रियश्च प्रयागिना चेतं युगलं हृदि-Clouds and women at once attract the heart of travellers. Travellers are specially referred to because they are विद्याविहीना. It appears people never took their wives with them when going away from home. नदिद्वयाः-(adj to पदोदगः) adorned with the creeperlike lightning and the bow of Indra i. e. the rainbow. नदिद्वय-The word द्वा is often used as the last member of compounds, especially with words meaning 'arm,' 'eye-brow,' 'lightning,' to denote beauty, tenderness, thinness etc. Cf युग्मदन्ता, दाहृदन्ता, भ्रूदन्ता, त्रियुग्मदन्ता also गच्छदन्ता, प्रदहदन्ता etc. पश्येत्तः-(adj to श्रियः) appearing bright (i. e. to advantage) by means of girdles and ear-rings made of jewels, or by means of girdles, garlands and ear-ornaments.

VERSE 20. अब केषिन् शिगि मादा बिभ्रन्ति Today (i. e. in this season) women wear garlands on their head. कक्ष्य-आयोजितम्. (adj to मादा.) strung together with, or made of, *Kāṇḍaka*, the young *Bāṭala* and *Ketaki* flowers. The names of these trees must be taken to have been used metaphorically for their flowers. केषांश्च *Pakula* tree. Cf for the various meanings of the word "दिग्दर्शिनः, दिग्दर्शिनः, दिग्दर्शिनः, दिग्दर्शिनः" in *Murāthi* (विद्य, ) अन्तर्निष्ठः अन्तर्निष्ठः (अन्तर्निष्ठः) women wear ear-ornaments on the exterior parts of their ears. अन्तर्निष्ठः is used in Sanskrit in more than a dozen different senses. Here we may take it in the sense of 'exterior' so that we shall have the women using the ornaments on the ears i. e. in between the ear and the head. अन्तर्निष्ठः may also mean here 'a hole'. It is well known that women bore holes in the ear in order to wear ornaments through them. This latter meaning is however, not charming कक्ष्य-आयोजितम् (adj to कक्ष्य-आयोजितम्) male, so as to suit their fancy, of the sprouts of *Kāṇḍaka* tree. कक्ष्य-आयोजितम् is either a sprout or a



cluster of blossoms. Note that in this expression we have  
 एतद्देशा नवम इन्द्रा इन्द्राया अमरुत यथास्थानया रत्नान् चकुम्भ  
 (चकुम्भो विद्या सन्निवेशस्यः बहुविधत्वात्) is the Aījuna title. Cf  
 "नदीसिन्धो वीरतरुनिन्दुः प्रकुम्भोर्मुनः" इति "चकुम्भो रत्नमदपि रीणाङ्गेर्मु  
 नपादपे."

VERSE 21 अना धनि नाव—Women, learning the thun-  
 der of clouds in the evening hastily leave the apartment of  
 celestial persons and enter the bed-chamber (of their hus-  
 bands) प्रदाय in the evening at the close of the day 'प्रदोषो  
 रजः मयम्' इति प्रदोषो नयाया (of the night) or प्रदोषा इति यस्मिन्  
 यकगुह्यम् = यकगुह्यं त्यक्त्वा. The Ablative is used according to  
 the Vartika 'यस्मात् कर्मण्यपसत्प्रदानम्' When the sense of an ab-  
 solutive is supplied in a sentence, the object of the abso-  
 lutive is put in the Ablative case e. g. प्रामात्रम् (= प्रामात्राकृतम्)  
 प्रददन्, प्रागगदम्—(uly to नाव) with their limbs besmeared with  
 sandal containing abundant quantity of black agaru.  
 प्रागगद a very fragrant kind of sandal tree चन्दन and अगद  
 are used for the fragrant powder prepared from them  
 चन्द्रिकाद्वय—इति are both grammatically correct according to  
 the Vartika quoted in the commentary पृष्ठा—With their masses  
 of hair made fragrant by the odor emanating from the flowers  
 प्रददन् means both an ear-ornament (कर्णहृत्) and a head-  
 ornament (मोक्ष); here used in the latter sense केशपाश—  
 पाश, पश and हस्त प्रददन् अस्ति words signifying hair, in the

friends collectively have a family friend. Here परिचयन means the class of travel is taken collectively.

VERSE 23 In this verse वन (forest region or ground) is personified. There is an air, rejoicing dance and laughing and attributed to वनान् मनसो गानतुं कृतं मुनिद्वयम्—the fact region appears as it were rejoicing on account of the *Kadamba* trees on all sides that have put forth flowers. *Kadamba* all flowered owing to the fall of rain and presented a bright appearance. This brightness is looked upon as the brightness springing from the joy felt by the forest itself वनम्—(The forest-region) seems as it were to dance on account of the trees (गानविधि) the branches of which are moved by the wind. The movements of the branches of the trees due to wind are looked upon as the dance of the forest इति निविधम्—(It) is as it were putting on a smile by means of the pointed buds of the *Kadamba*. The *Kadamba* buds possess a yellowish white colour. A smil too along with same has a white colour according to the convention of Sanskrit poets. Hence the fancy (उपमा) that the forest is laughing when *Kadamba* has put forth buds. The following lines gives the Sanskrit poetical convention about a flower मलिनं च व्याधि वाट, बह्विषयं वाटं वदन् शशाङ्कः । यथा च ब्राह्मणम्—S. D. VII 21 For the whiteness of smil is of गन्धर्व प्रनिविदिष्य वाटस्य हाम् said about the now-chil कान् Megh I-58 वनम्—(न) वनम् (the forest region) the heat of which is removed by a shower of fresh water. This gives us the reason why the forest was glad and danced and smiled. The forest was suffering from the heat of the conflagration so vividly described in the previous canto but when rain began to pour down as the next season approached the heat disappeared leaving joy and freedom all around.

VERSE 24 In this verse the rainy season is compared to a lover who decks his beloved by arranging a garland of flowers on her head and an ornament of the same kind on her ear एव जटायुः कृतं विजयनवदम्बे कृतं कान्तवत् कनकं च वदति—This season wherein there is a multitude of clouds (i.e. the rainy season) arranges like a lover, an ear-ornament for his wife (i.e. the forest) full of *Kadamba* flowers एवम्—

मङ्गलानां च यस्मिन् स च a collection मया च य जन्तु च पुनः परम्पराया  
 न पुनः परम्पराया मदिः सन्तानं vide note on पुनः परम्पराया 11. II 13  
 १५१८ (कृता) निरति चरति निरति कुतश्च मन्ता वदुःखा  
 मन्तानि—arranges on the head (of women) a garland of  
 1 of 1a flowers which (garland) was intertwined with  
 (समन्ता) 1 of 1a flowers 1 of 1a buds and (other) fresh  
 full blown flowers Women in this season put on their  
 head a garland made of 1 of 1a 1 of 1a 1 of 1a and other  
 flowers and prepared for themselves an ear-ornament from  
 the 1 of 1a flowers. They are looked upon by the poet  
 as having been supplied with these decorations by the rainy  
 season acting like a lover

VERSE 23 वाय उच्यते वस्तुवाग्ने हारवर्णि चरति Women wear  
 the string of a pearl necklace on (by) the prominent top  
 1 of their excellent breasts उच्यते plump rising The  
 reading वस्तुवाग्ने is not good as the idea of वस्तु already  
 continued in उच्यते. हारवर्णि—वर्णि is a string of a pearl necklace  
 which is made up of one or more of such strings (1 of 1a वस्तु  
 वा हारमहावर्णिवा विनायवर्णिवा विनायवर्णिवा—ku. 1 of 1a वा हार  
 1 of 1a वा are distinctly spoken of वाग्ने श्रेष्ठिनिष्ठ प्रवर्णिनिष्ठ  
 लानि (चरति वाय) वाय very light (प्रवर्णि) silken ornaments on  
 their large rounded buttocks माण्डिनिष्ठ vide note on निष्ठ  
 विधि under I-4 १५१८ चरतिनिष्ठ प्रवर्णिवा वस्तुवाग्ने वस्तुवाग्ने उच्यते  
 रोमणा (चरति) was a row of 1 of 1a standing on their end  
 (उच्यते) on account of the sprinkling of the particles of  
 fresh water, on their waists possessed of beautiful folds  
 चरति beautiful चरतिवाग्ने—विष्णु has no special meaning  
 here If at all it has any meaning here it may mean either  
 (1) arrangement as comment explains it or (2) division Then we  
 shall have 'waists possessed of the beautiful arrangement of  
 folds or divisions of beautiful folds'. It is better to take  
 the word चरति as being meaningless चरति is the con-  
 tral part of the body the part round the waist In the  
 description of women poets spend no small amount of their  
 power in describing the three folds (विष्णु) on this part of  
 the body and the hair running thereon—It is a  
 matter of common experience that hair stands on the body  
 when the body is sprinkled over with cool water



नौनम्रा विदे नोत्त under verse 1 अप्रत the 11 of the verse is The Vinidya mountain was exhausted & dried by दशरथ in summer. When rainy season set in, clouds full of water appeared in the sky. They thought in their mind that the Vinidya was a friend of theirs because it supplies them with a resting place when they bend low under the weight of water and saving it suffering from the heat of the poured showers upon it. The result was that the fire was quieted the heat gone and the mountain became refreshed and glad at heart. For the idea of the verse, cf 'वामागम्यदमिदन्नापश्य साधु मुखा । उक्षय उभयपग्विव साधुमानाप्रकृ ।' Megh I-17. The reading अन्धग्विवनाम् adopted by G and V is bad as it gives no meaning.

VERSE 26 जलक्षय नरा मारुतो वाञ्छितानि हिनानि दिशद्  
 Why this time of clouds : o the rainy season grant thee the good things (हिनानि) that are generally desired by thee. The force of प्रायः is not quite clear. I take it with वाञ्छितानि. This expression of good wishes towards his beloved to whom the lover is describing the seasons is in conformity with the last stanza of canto I. The other words in the verse are adjectives of जलक्षय वन्धुगुणमणय (1) pleasant in many ways or (2) charming on account of its various excellences कामिना विनहति attracting the heart of young ladies. रामिनी (युवाङ्ग कामोत्थया) a young woman नरविश्व- which is the unchanging friend of trees branches and creepers. In this season trees and creepers with their branches appear fresh on account of the rain water falling on them. विश्व = नरविश्व branches of a tree. निर्विश्व-दिकार means change or modification. The rainy season is an unchanging friend. His friendship for trees and creepers not depending on any external conditions is constant and does not undergo any change. शत्रुश्च = friend 'शत्रुश्चो बन्धुमित्रयो' इमं प्राणिनां प्राणमृत which is like the very life of living beings. This is of course only too true. In India especially where the absence of sufficient rain brings on a famine almost every year in one part or another the truth of this expression would be highly appreciated. The rainy season is so useful in giving us a supply of water which lasts through the rest of the year. It also is indispensable for the growth of crops and is so useful to human life in thousand other ways.



for the dissolution काश is a kind of grass काशम् is the flower of that grass, which is white in colour Cf Mu III-20 ' काशश्च काशवृक्षश्चैवमिवैवना भवन्ना अकृष्यन्ते.' Why a new bride should wear a white garment is not quite clear. At present newly married girls are not known to dress themselves in white. It is rather the old ladies that use white garments. Did young ladies use a white garment in Kālidāsa's time or is there some reference to a local custom here? At any rate women at present, wore a white garment in this season. Cf verse 7 and 26 मृगा विश्व—(1) शङ्ख possessing a full blown lotus for its charming face (2) (वय) having a charming face resembling a full-blown lotus मेघमात्र—(1) शङ्ख which is pleasing on account of the warbling of intoxicated swans which serve for the jingling of anklets (2) वय who is attractive on account of the tinkling of her anklets, which resembles the creaking of intoxicated swans. The comparison of वयमात्र with शङ्ख is common, cf I-5 मृगा, मृगशङ्ख—(1) शङ्ख having for its beautiful, bending and slender body the ripe rice crop (2) वय whose beautiful, bending and slim body resembles ripe Shālī crop The Shālī crop when it bears fruit and becomes ripe bends down (cf. कथंवा शालीवामनविभुर्न सति कद" Mu III-5) and hence the body of a newly married girl bending low through modesty is compared to मृगशङ्ख, शङ्खे रिव शङ्खिभु मयाना कलमणि" इमं, मयाना शङ्खि is added on to words meaning 'body' and expresses when so added the idea of slenderness delicacy, etc. So also the advent of autumn is compared to the coming of a young bride. The bride has her white garment, the autumn too has its Kāśī flowers. The bride wears round her feet anklets which clink as she walks along; the autumn has her warbling swans. The young bride goes along with her body a little bending down through modesty, the body of the autumn too in the form of the rice crop is bending under the weight of the ears of corn. In the last verse of this canto there is again comparison to शङ्ख, Cf Raghua IV 17 where शङ्ख is compared to a king and Mu III-20 where शङ्ख is looked upon as a body of Siva Also cf Nalad p 371 II where शङ्ख is compared to a वराह " मयमशङ्ख, मय वराह विहङ्गकः शङ्खमात्रे वयः. दशवन्दनार्थं शङ्खमैव वराहमात्रम्."





with no special meaning. Thus काशीरंग or रत्नाकर means just 'a zone or a belt'. Strictly speaking there is a distinction between these various words for the zone. Of "एका यदिभवेत्ताश्ची मेषला तत्र यदिना । रत्ना वादस द्वेया कलाप पञ्चविश्वः" where यदि means a string (vide II—25 *supra*). This distinction is however not followed by poets. पर्यन्तः—(1) नद्य possessing for them pearl necklaces rows of white birds i. e. swans seated on their banks. (2) प्रमदा wearing necklaces which resembled the rows etc. The white swans seated in a line on the banks of rivers appeared like so many garlands worn by them. अण्डज born from the egg, i. e. a bird. सितान्डज a swan (because it is white). According to Hindu philosophers the whole animal creation is divided into four kingdoms, viz. जरायुज or योनिज (born from the womb viviparous), स्वेदज (generated by warm vapour or sweat), अण्डज (born from the egg, oviparous) and उद्भिज (germinating as a plant). Of "दृग्गता जरायुजा । स्वेदजा इतिदशाया पक्षि सप्तशण्डजा । उद्भिदस्तन्मुखाया" अमर विशा—(1) नद्य having the expansive sand banks for their broad round buttocks. (2) प्रमदा possessed of large cucurbit buttocks resembling the wide sand banks. On account of the floods being subsided the expansive sand banks were left to view, which are said to be the buttocks of the rivers. Of "दृष्टंयति शतस्य पुटिनानि द्रवि द्रवि । नवसगमनीयं जरायुजं योनिजः" Subha p. 159 4.

VI RSL 4 वीम वानित्यवनवदब्धं वयसि सामाशने उपरीयमान रात्रि मरभ्यन The sky, with clouds moving through the force of wind, appears, in some parts like a king fanned by hundreds of damsels etc. The moving clouds are compared to a king with which a king is fanned. राजा वैर (a) ते पदसि (b) वित्तं (c) स्रवः, (d) शिल्पः and (e) लक्ष्मिः. Autumnal clouds are always described as white because there is no water in them while clouds in the rainy season are dark and being full of water. अण्डज इति द्रवि (a) ते पदसि (b) वित्तं (c) स्रवः, (d) शिल्पः and (e) लक्ष्मिः. Autumnal clouds are always described as white because there is no water in them while clouds in the rainy season are dark and being full of water. अण्डज इति द्रवि (a) ते पदसि (b) वित्तं (c) स्रवः, (d) शिल्पः and (e) लक्ष्मिः. Autumnal clouds are always described as white because there is no water in them while clouds in the rainy season are dark and being full of water. अण्डज इति द्रवि (a) ते पदसि (b) वित्तं (c) स्रवः, (d) शिल्पः and (e) लक्ष्मिः.

them in a hundred directions. Note the implied point of similarity in *शङ्खं प्रवृत्तं* and *चन्द्रं*. Cf. *शङ्खं प्रवृत्तं ननु नृणां नानि शङ्खानि तान्। विष्वक् सर्वो भवति हि नृषु वृषणा गोव्याम्* Megh I-20

VERSE 5 नमः इति युवाय हृदि रम्यं युनः मनः न देवदत्तवनि The mind of what young man to the sky, the earth and the fields not make eager. When a young man looks on the sky, the earth and the fields as described in this verse a longing of love arises in his heart. नमः मन् (नम्यन्) means *inter alia* a heid. Cf. *वनसङ्क्रयावन् केदार नेत्रम् जगत्* and also the lexicon quoted in the com. *मिनाः* (adj. to नमः) having the lustre of a heap of powdered collyrium, vide note under I-11 and II 2. *मलान्* (नमः) Chaining. *बन्धुल-बन्धुलपुष्पं गमिता अरुणिता यस्या मा (भूमिः)* the ground which is rendered red by *Banlthola* flowers. *वृक्षः* is a kind of tree the flowers of which are red, hence the cartu with the *Banlthola* trees full of flowers is regarded as being rendered red by them. Cf. *नक्षत्रपुनितान्नीतवन्* Cat V-6 *पत्रं मोगा* (पत्रा) the fields which have parts of their surface covered with ripe *Kelam* crops. *समं रम्यं*. The reading *सामन्तम्* *वृक्षमिनाम्* is not good for how can lotuses be said to cover parts of ground in the fields. The description of lotuses is irrelevant when fields are being described. Moreover, ripe rice crops form a peculiar feature of this season.

VERSE 6 देविता रम्यं चित्तं न विदायति - *where* heart do the *Korolira* tree not break? *मन्दारिना* शम्भ (देविता) whose beautiful and extensive branches are discolored red by a gentle breeze. *वृक्षादिसं* (1) *वृक्षाणां मृदुत्वम्* प्रवदनं नन्दनानि पञ्चम प्राणि यस्य न - the ends of these leaves are tender on account of the luxuriance of newly appearing flowers. This is the explanation of this compound that is generally noted by annotators and commentators. But one may ask how can the ends of leaves be said to be tender on account of a lot of flowers appearing? In other words how can a relation of cause and effect be said to exist between the appearance of flowers and the ends of leaves being tender. To remove this difficulty we may offer another interpretation (2) *वृक्षाणां* प्रवययुतानि *कामन्दारप्रानि* यच्च the ends of these tender leaves are possessed of a luxuriance of flowers newly appearing.



like the moon etc. In this season no clouds are present in the sky to mar the beauty of the moon all of them having disappeared with the rainy season अमर वात्स्यायुक्ता इमंता (1) अमर wearing a white silken garment in the form of the moon light (2) इमंता die and in a white silken garment as bright as the moon light अमर having no mark or dirt or stain bright, white So the night is like a young girl dressed in white having a beautiful face and excellent ornaments—the night which possesses the moon for her face the stars for her ornaments and the moon light for her dress.

VERSE 6 अग्निं पतिं हस्तदिनं जम्बू द्विदि कुवन्ति— Rivers give delight to people by means of the warblings of swans on all sides अग्निं a river (नमस्ति जम्बू) राजह्वरा माता ad to अग्निं having the curves (महा) of their waves (दीपि) broken asunder by the mouths (तुलु beaks) of *Karala* birds राजह्वरा is a kind of duck कादम्ब देशा the grounds on the banks of which are crowded with multitudes (ह्य) of *Kulanda* and *Sarus* birds राजह्वरा (राजह्वरा मय मय) is a kind of swan known as राजह्वरा whose note is very sweet (रा मयुवाद् ह्य) 'कादम्ब कलहसं श्यान् इव' साम is also a kind of swan (सगमि मय) साम पतिमन्दा ह्येन तु मर्ममाला 'मन्दिनी जाकुड' full of crowded with मयह्वरा अग्निं (अग्निं पतिं) rendered red with the pollen of lotuses मयह्वरा (मयि मेह्वरि) which grows in a lake, a lotus The idea of the verse is that rivers with their water tinged with red (मयह्वरा) on account of the pollen of lotuses scattered over them with ducks moving about here and there and breaking under their waves and with banks crowded with swans give pleasure to people The reading पर, मयह्वरा is also good In this case पर is to be understood with मयह्वरा but it is better to adopt the reading in the text as the reading of the rivers gives more charm to the scene Of course with the reading in the text सगमि which is only a general term for a lotus is to be understood in the sense of साममयि a red lotus

VERSE 7 अग्निं नमस्ति जम्बू द्विदि कुवन्ति—It moon accordingly burns the both of women (नमस्ति of all women that of those that are पदमय) पदमयि नमस्ति जम्बू द्विदि कुवन्ति (पदमयि नमस्ति)

मयमाश्रितेन दशतमाम् ० the २० ladies that are joined  
 through the poisoned arrow in the form of separation from  
 their husbands वृक्ष (वृक्षिणी) is not collectively - what  
 would not be right to take this as an evidence of polygamy  
 in the days of the poet. For though polygamy was and is  
 prevalent in India, the poet hardly appears to refer to it  
 here. It is here describing the pitiable plight of ladies  
 suffering from the pangs of separation which is looked up  
 on as an poisoned arrow विषमे ममेल (from वि-)  
 Not that in वयु etc. we have वरुणस्य जन्म and मातृममाम्  
 The first two lines contain four adjectives of the moon  
 which are significant. The moon is generally an object of  
 delight and joy but her effect on poor ladies separated from  
 their husbands is dreadful नेशस्य who is the delight of  
 festival of eyes हृदयहारिणी The row (माला) of who ०  
 rays (मरीचि) is attractive to the heart. This probably sup-  
 plies the reason why the moon is नमोनाम प्रकाशक who  
 greatly (प्र) gladdens (from the causal of नृहृ-नृहृन् to re-  
 joice) विहसि-वर्षी शिनिता न मीरुता नवा वाति नद्वानि सी- (the  
 moon) who showers down water in cool sprays. How the  
 moon is looked upon as showering down cool water is not  
 clear. Probably her attractive rays are so many cool  
 sprays of water. On the expression might refer to the  
 effect of the rays of the moon on the so-called चन्द्रकान्त stones  
 which are said to cool out water when touched by them  
 सीरस्य or सीरस्य means sprays of water moving about in the  
 wind 'सीरसाद्भुक्ता मृता' अमर (मृता-वायुना इतस्तत्र प्रेरिता)  
 The word नदि, therefore, appears to be superfluous. But  
 according to the rule quoted in the comment we take सीरस्य in  
 the sense of 'sprays' only and not in the sense of 'sprays  
 of water'. Cf. मीरुताम् 1-15 *supra* and note thereon.  
 In line 8 of this poem on this verse read विषमिषा विषमिषो for  
 विषम दिव्याग्निः

VIRSE 10 नमस्तान् वना मनश्चरति—The wind makes un-  
 usually an appearance in the wind of the wind. For नमस्तान् is the  
 note on the word under II 26 *supra* नमस्तान् मानवन् and  
 विहन् mean respectively "causing to shake," "causing to  
 dance and shaking," but the idea is the same throughout,  
 viz., the wind is the movingly the wind वनम् नमस्तान्-  
 (the wind of the wind) is the wind of the wind of the wind

[illegible]

VLI ST 11 मङ्गलि महता हृदयमन्तरादि- I bh... || f r  
 ■ idlen make the heart (of men) anxious or excite उद्विग्न or  
 lov longin मत उद्विग्न is the longin<sub>n</sub> of love f l t v l n  
 such persons It : thus I find गग वन्द्यविषय यत्ना मन्ती नृ पाः  
 मन्तव्यं च गात्राय नम उद्विग्न विदुः ॥' मा-मा-(१५) ४० सगति )  
 al mcl with ७ ॥ २ fridoxent I v ane मन्तव्य clear  
 transparent -उद्विग्न -लक्ष्मी with full bl' wn lotuses of  
 various kind कम्पन इव राली रात्रि तु- It may  
 mean any lotus white : d etc -कम्पन इव लक्ष्मी । ३  
 दुष्टान् । कम्पनि मोहदा एव मन्तव्येन मन्तव्य-त्ये to मन्त-  
 in which a series of ripples have arisen ( उद्विग्न ) वा व्यथितं न  
 the gentle morning breeze Note the अस्ति in मन्तव्ये

by loss of their wings उन्नतमुखा (मन) मयूरा रमन् न पश्यन्ति—  
The peacocks turning their faces upwards do not look at  
the sky. The cranes and the peacocks are all jolly in the  
rainy season. But as soon as autumn sets in peacocks  
give up their dancing and no cranes are seen in a row in  
the sky, waiting to see in the clouds. Cf. next verse and  
verses quoted under it. The adjective उन्नतमुखा is used pro-  
phetically. The peacocks do not look at the sky and hence  
there are no उन्नतमुखा.

VIRSE 1. मदन सङ्गप्रयोग विहाय मकरदगीनान हस्तान् उपैति—  
The loss of love is making abandoned the peacocks devoid of  
the practice of dancing owing to the swans whose notes are  
sweet. With the disappearance of clouds peacocks have  
discontinued their dancing and consequently have ceased to  
excite longing in the hearts of men. The swans, however,  
that had left for the rainy lake when the rainy season set in  
are now the main part of the scene. Their notes now become  
exciting. It is for मदन is said to leave the peacocks and  
come to the swans. मयूरायोजनविहाय reminds us of 'हृदयप्रयो-  
गविहाय चार्द्रं निपतनी' VI 17. For the idea of the lines of  
ममदं न च योनिः कदाचिदप्रणिगच्छन् इति चरिणिणात् । शरणिं हनन्वा यदपीदृशत्वात्  
पुनरप्युपगच्छन्ति । VI 44 and also "विहाय वाङ्मयमिति मदायवाद्  
मकरदगीनान् मे निगच्छन्ति । अति मयूरायोजनविहाय पुनः प्रियं च विदुषा न  
मोक्षः ॥' Kar II 25. मदन प्रणीतं येन सन् whose song is sweet.  
Note that प्रणीतं which is past tense put is used here as a  
noun in the active sense according to 'नवमते मासः' Panini  
III-3-114. कलन्दरमभी पदम् नीवान् मुक्त्वा मकरदगीन् उपगता—The  
splendour of the shooting forth of flowers deserting the  
Kalandar Kutya Arjuna Surja and Vigna trees has  
gone to the captured utilities. Kalandar Kutya etc are  
trees that blossom in the rainy season while the captured  
depuls forth flowers in autumn hence the idea. Note  
उपगता and उपगताम् and the same. Here we must under-  
stand by the two terms two varieties of the same tree in  
order to account for the use of two words meaning the

¶ the fragrance of the flowers of the *Shephalido* plants (which the gardens bear) मय्य सन्तिनि सम्मन्निग with (the notes of) multitudes of birds sitting at ease (in the gardens) i.e. without being disturbed or molested. The birds were sitting at ease on the trees because there was no rain showers to disturb them. पयन् उन्मन्नि-having lozuses in the form of the eyes of female deer seated on them outskirt पयन् a mile border outskirt. The gardens with the fragrance of flowers, with birds giving out sweet notes and with the deer sitting on their borders were sufficient to inspire love in the mind of sentimental people.

VERSE 15 This verse describes the cool and fragrant wind of the morning which also excites love पवनं पवनं रविनाम्नः कण्ठयति—The wind excessively excites longing in the morning उत्कण्ठयति is a denominative verb from उत्कण्ठ् कण्ठाय-उत् + adj to पवन ) K poetically moving the *Kāṭh* into *Padma* and *Kāṭh* into lotus and (hence) becoming a person and of more coolness on account of their contact. We rather expect the wind to become fragrant on account of its contact with lotus but here it is described as becoming cooler. This should be accounted for by supposing that the wind became charged with water while shaking lotuses in lakes मद्गु often and often “मद्गु पवनं पवनं मद्गु पवनं पवनं” अमरः पद्माम् a white lotus पद्मम्-द्र is a lotus in general कुटुम्बः a white lotus (cf verse 2 above) also a red lotus will not on the word and is verse 2 above एषणां पद्मान्मद्गुदिवादि इन्द्र (the wind) taking away is charged with particles of dew adhering to the border of the leaves of trees Mark the पद्मपद्मि अन्वयः in मद्गु पद्मान् etc. दृष्टिम् dew or frost Cf IV-7 above. The reading पद्मान्मद्गुदिवादिपद्मपद्म is bad whether विषयमात्रं be taken separately or forming a part of the compound for there are grammatical difficulties in its interpretation for which vide *commentary*.

VERSE 16 मीमांस्यन्नि नगा द्रव्यं जनदामि The borders  
(of fields lakes etc) give (create) light to men मीमांस्यन्नि-  
The world जन has no special 'space' here. It just means  
'room' or 'space' in general. So मीमांस्यन्नि (मीमांसांश्वन्नि or  
मीमांसा अश्वन्नि) would strictly mean "space on the borders"  
मीमांसु (for मीमांसा boundary or border) मन्त्रं ध्रुवदामि (4)



to सीमान्तार्ण) with (surfaces of) ground covered with heaps of ripe *Silene* मयूरा full grown, ripe शुभम्भ-नल-रम् (suifa) is sometimes used at the end of compounds without much alteration of meaning e.g. महीनल उपपन्न नभनन etc. For the idea of the line cf. verse 53 & *पुनः स्वयं शोभितानि* (and) to मयान्तार्ण) adorned with many (मयूरा) a herd of cattle settled at १२५ हंसैः प्रनिनादितानि surrounded by swans and (with) groups of *Silene* लोभः This probably refers to the border lines of lakes.

VEPSF 17 In this and the following verse Nature is described as excelling women with all their charms. For this purpose the poet draws upon conventional similes which are the common inheritance of Sanskrit poets. सवना मयूराणि गति इमं विना The exceedingly graceful gait of women is compared with swans; & they excel women in graceful gait. Cf. १२५ मयूरा मे मयूरा गतिरगम्यया हता Vikra ५— Women are said to learn the special graceful features of their gait from swans. Cf. “सावित्र्यामया निष्कामतये नम्य विदित्य गत । मयूरा गतेष्वपि विनामययाप्ययम यामाणमया ।।” V III 41 विनासि, न मयूरा मे मयूराणि (गति) — (1) beauty of (their) moon like face is excelled by full blown lotus मयूराणि विनामयानि मयूराणि (गति) (then) eyes tremulous through the intoxication (of youth) are thrown into the level ground by lotus & (2) the propriety of मयूराणि विनामयानि note on इति in V II 12 & १२३ सति ननु भिन्नं भूविभ्रमा (गति) the graceful movements of the eyebrows (of women) are eclipsed by the shining lotus & rivers. For this idea cf. मयूराणि विनामयानि etc. Vikra IV-25 in which a woman is compared to a river and उपपत्ति प्रवृत्ति नदीनिवृत्ति भूविभ्रमा V III 11-12 The shining मयूराणि (beautiful through intoxication) is also good but मयूराणि is better as the movements of the eyes of a woman are more charming than mere eyes themselves.

flowers which the creepers have. The propriety of *dark* is not clear. Is the poet referring to some "dark beauties"? Apparently people, including the *critic* who explain *राजा* as "dark-coloured creepers" or "green creepers" seem to think so. But this is hardly correct. What the poet really meant by *राजा* is the *विश्व* creepers to which the poet himself has elsewhere compared the body of women. Cf. 'शाखावग वसिष्ठवर्णा मेधागे इतिवाचम्' *Mgla.* II-41 "याम निमित्त-मित्तवद नमस्तस्मै निमित्त इव राजा विश्ववृक्षे मया यथा हिमवत्" *M.* II-6 So *राजा* does not mean "a dark creeper" or "a green creeper". It means the *विश्व* creeper, which is identical with *वायसी* in *Marathi*. Cf. for the senses of *राजा* in three *gāthās* 'राजा वेद प्रवक्ष्य मग्निं वृक्षान्ते । विदे च कण्ठहृदि वेदुमि स्वातद्वि विष्णु । मग्निं विष्णुत्वं हविर् न्यौ मग्निर्वसौ । अश्वत्थकृतावी च प्रियद्वारवि चोत्तरे । समुत्तरे शिवायका वृक्षवृक्षिणावता । मदिश्वदाय-  
'मदिनी. वंशुति.. इतिग नवमदिता इत्यावमान ..कानि (हवि)-The *Narayanika*, charming on account of the *Kanloli* flowers, surpasses the splendour of their face possessing smiles bright on account of the lustre of their teeth. *नवमदिता*, of course, must have been used for the flowers of that creeper which are white in colour, for we have never heard of a creeper being compared to either face or smile. *कण्ठ* is the *alohola* tree the leaves and flowers of which are red. In the expression 'splendour of the face with smiles' what is prominently intended is the splendour of the smiles. The *Narayanika* flowers correspond to smiles which we know are represented as being white. Their whiteness is further enhanced by the lustre of the teeth which must have been pearly white. But what of *Kanloli* flowers which are red? They probably refer to the lips of ladies which are always described as being red. It appears that the *Narayanika* was hanging on an *alohola* that had put forth flowers. Its flowers therefore together with the flowers of *alohola* seemed to enhance the beauty of a face bright on account of smiles and red on account of lips. It must be remarked that this simile is neither vivid nor natural.



form of which is excellent : o excellent splendour अतिशयम् (adj.) means pre eminent superior, very great विगतमः चक्षुषा वशीणम् (adj to नमः) the sky from which clouds have disappeared and which is scattered over by the moon and stars नवशीणः past pass part from कृ (कृति) with अवमुत्कुम्भद्विनानाम् (adj नौवाशयानाम्) full of full blown white lotuses गजहस्तस्थितानाम् (adj to नौवाशयानाम्) which are occupied by *Rajah mae* birds स्थिता गजहस्ता येन स्थितः comes after गजहस्त instead of preceding it as in the regular course according to Vartika " जानिराजमुखादिभ्यः पठ निष्ठा वाच्या which means that in a बहुव्रीहि compound the past passive participle (निष्ठा) follows instead of preceding words which are expressions of place and time and the words मय्य etc o ग सारङ्गमथ (मथ भारद्वाजेन) मामजान (जानी मामा वय) सखजान (जाने सुख मय्य) etc Here राजहस्त is a जानि word hence स्थित comes after it The reading राजहस्ताभितानाम् is correct गजहस्त-स्थितानाम् resorted to by some मरुत भुविनाम् (नायाशयानाम्) adorned with water having the brilliance of emerald stone the greenish blue sky with no clouds in it and with the moon and stars scattered all over appeared like a lake of lark-blue water full of white lotuses and swans This is a very bold fancy and may be taken as an example of what might be called the sublime in poetry For a similar bold idea of "न नमामण्डपमप्युत्पन्ननिर्नाश ताव नवफनभङ्गा नारशशी कृष्णस्त्रि वर्णाद्रा नामा रुक्मिणी मयिने मयि" quoted by S Das as an instance of सहनति

VERSE 22 This verse gives in a nutshell the description of the whole *Sharad* season with its principal characteristics शरदि शाना In autumn breezes blow cool on account of their contact with flowers We rather expect breezes to become fragrant on account of their contact with flowers But here they are described as being cool This must be understood as being due to the breezes being charged with the dew collected on the flowers सिन्धुमाला The various quarters from which dust is (choked) have disappeared (up to) lovely विगतः शुद्धमयः If water has been freed from all impurities The word शुद्ध is an adjective should be understood as भावप्रधान i.e. used in the sense of शुद्धयम् turbidity or taken as a noun शुद्ध, but or filled as *Agar* in his *Diction*

seeing various objects of nature are put in mind of their absent beloveds and being bewildered in their minds begin to weep इदानीं भ्रान्तिविन परिमृज्य सदिति Now the travellers being bewildered in mind weep For परिमृज्य vide note on the word under II—22 अथ विद्यागामसितनयनलक्ष्मीमपश्येत् लक्ष्मिन्वा Having observed the beauty of the blue eyes of their beloveds in blue lotuses The blueness of eyes is a characteristic of feminine beauty मनहसस्वनेषु कणितकनककाञ्ची (कनकिका) the jingling golden zone in the warblings of melodious swans बधुजीव यद्यद्विदामाम (लक्ष्मिन्वा) the lovely splendour of their lower lips in the *Bandajia* flower When travellers look upon the blue lotuses they are reminded of the blue eyes of their beloveds when they hear the notes of melodious swans they think they hear the jingling of the belt of their mistresses, when the *Bandajia* flowers come within their sight they fancy they are seeing the lower lips of their better halves But all this sweet illusion they find to their grief is nothing but a hallucination They become bewildered and poor souls begin to cry in the end बधुजीव or वीरव is the name of a tree the flowers of which are red, रक्तकण्ठ बधुको बधुजीवक उमर (cf 'बधुजीवमधुमधुपद्ममृदुलितस्मितनाभम्' Cat II and 'वीरव वेदिवध कविन्दुमिषमृगीवमधुमि प्रहृदिनाम्' Riglu VI—25)

VEPSL 25 This verse describes the departure of autumn which while departing deposits some of its beauties in various places सभगा शङ्खमन्त्री कवि प्रसादा The pleasant splendour of the advent of *Shankh* from somewhere (nobody knows where) मम (विद्यु) beautiful charming मन्त्रा वदन्तु मन्त्रद्वन्द्वना निगम्य having deposited the lustre of the moon in the faces of women कव्य कृपण (निवार) and the charming warbling of the swans in (their) anklets studded with jewels यन्त्रकसादि मन्त्राण्य मधु (निवार) the loveliness of *Bandajia* flower in their attractive lower lips We have met with all these ideas before so they need no comment here

FIRST 2 In this verse the poet is naming the usual benedictions but it is a different indistinguishable No direct reference to the deity to whom the poem is supposed to be addressed is made here as in the last verses of the first and the second cantos With the poet has introduced

this change one cannot say. But the form of this verse is followed in the remaining cantos. The व might refer to readers as well. उन्मदा वसिनीश्च उव शरद् व चेतनि अग्रया प्रीति प्रसिदिशद्. May this *Sharad* afford the highest pleasure to your mind like a lovely lady possessed of the intoxication (of youth) अग्र्य (adj) ज्ये जान—highest, pre-eminent. *Sharad* is compared to a lady, all the adjectives in the verse have a usual double meaning. The compounds are to be dissolved according to the principle laid down under verse 1 अप्पु दिग्ध रमदवक्त्रा (1) शरद् having a full blown lotus for her face दिग्धरमदवक्त्रेण दग्ध दग्धा सा. (2) वसिनी with her face resembling a full blown lotus दिग्धरमदवक्त्रेण दग्ध दग्धा सा. कुडनी लोचलाक्षी (1) शरद् having for her eyes fully expanded blue lotuses: (2) वसिनी with eyes resembling fully etc. दिग्धमित्र वसाना (1) शरद् dressed in a white garment in the form of the blown, fresh *Kāsha* flowers: (2) वसिनी dressed in a white garment resembling the blown etc कमुद्वचिहासा (1) शरद् having the white lotuses for her charming smiles, (2) वसिनी possessed of smiles resembling white lotuses. The *Sharad* has the expanded lotus for her face, blue lotuses for her eyes, the white lotuses for her smiles and she is dressed in the white *Kāsha* flowers. So she is completely like a lovely young woman. The poet hopes that such *Sharad* would produce in the mind of his readers the same highest kind of pleasure that is produced when they look at a charming young lady.

#### CANTO IV THE WINTER.

This canto describes the season known as हेमन्त or the Winter which extends over the months of Mārgashirsha and Pausā which roughly corresponds to a period running from the middle of November to the middle of January. The word हेमन्त is thus derived हिमंति नर्धयन्ति दग्धम्—the season which makes people strong because it is the season wherein people have good appetite and excellent digestion.

VERSE 1. (हे) प्रिये हेमन्तः सद्यसाज् Oh beloved 'the Winter season has set in. The other words in the verse

qualify हेमन्तः नवप्रसन्नः—नवप्रसन्न न प्रसन्नः, नवाष्टकम्, सस्वानिषत्ते एव—  
 charming on account of the appearance of new foliage and on  
 account of harvests नवा (वा) ट—नम a sprout or a leaf, तस्यम्  
 or तस्यम् means grain or corn in general “तृमादृनि फलं सस्वम्”  
 अमरः प्रकृष्टदोषः—प्रकृष्टा लोभा बस्मिन्—in which the *Lodhra* trees  
 blossom वसिष्ठश्राद्धि in which the rice crops become ripe,  
 विनीवपद—विनीवानि पदानि वस्मिन्—in which the lotuses become  
 withered पवनलुप्त—पवनम् नवा एव in which snow falls  
 नवा (नोषयति अने) snow or dew (which gives pleasure through  
 coolness). From this season snow or dew begins to fall.  
 The fall of snow is a calamity to lotuses, hence the season is  
 said to be विनीवपद. Cf “जातो मन्वे शिशिरमपिना वसिष्ठश्राद्धिना  
 Megh. II-20 “शिममेवविचित्रं मे वसिष्ठं पूर्वनिर्द्दाल मया” Raghu, VIII  
 15 and “हेमन्तः प्रसन्नः निष्प्रसन्नः” Mb. IX 10

season (विलोकादिसंज्ञा) and notes thereon and also V-9  
*infra* ) It is, under such circumstances better to adopt  
 the reading कृदुम् for the idea of whiteness with reference  
 to the garlands which would be expressed by the reading  
 कन्दम् is already prominently expressed by the second line.  
 Moreover the description of white pearl necklaces being  
 red' and by saffron is more चमकमानसं कृदुम् यत्नः कृदुम्  
 चरदीपनम् अथ नया निमन्त्रणं कुन्मिन्दुश्च अनिभिः सह प्रचम्बितम्  
 snow the lotus flower and the moon कृदु is a haul of  
 jasmine which is white and hence कृदुम् means a jasmine  
 flower. The white pearl necklaces are approximately  
 compared to snow etc. I have also have the reading  
 कन्दकिन्दम् which could never have been the one intended by  
 the poet as is clearly shown by the trend of thought run-  
 ning through this and the following two verses. The  
 seems to be an emendation of somebody who failed to under-  
 stand the propriety of कृदुम्. Women lay up the white  
 necklaces because their cool touch was not pleasant in the  
 season.



meaning bodies with and which adds to their beauty. "रङ्गी-  
यस च रङ्गीयं वर्णं च कान्तिवयम्" व्याटि. It also means the yellow  
sandal Mallinātha commenting on 'रङ्गीयस्योदविलेपनमिदम्'  
Si XII-14, explains it as "saffron" Cf. "रङ्गीयस्य कुङ्कुमम्"  
'राक्षसीरज्ज्वन् घृष्टं कङ्गीयं कुङ्कुमं विद्ध' इति आशयः. चर्चित (past pass.  
part from चर्च चर्चयति-ने) anointed, anointed (नार्दं मृगतोन्मनाय)  
मृगाम्बुजाणि स्यादित्तानि (कुर्वन्ति) — (They decorate) their lotus-  
like faces with paintings of leaves चर्चिषा or चर्चयद् is a term  
applied to lines or figures of various forms which used to  
be painted on the bodies of women especially the cheeks  
and breasts, by themselves or by their lovers with fragrant  
and coloured substances such as musk, saffron, sandal juice,  
yellow pigment etc as a mark of decoration. Apparently  
this practice is not in vogue in modern days though rather  
a worse substitute for चर्चिषा is still found among women  
of lower castes in the permanent painting of trees etc.  
on their arms, known in Marāṭhī as चर्चिषा. For  
these paintings cf. " (पाणयः) मालिनीयवृक्षोऽपि लिखन्ति युग-  
पद्युग्मवर्णावली । कम्पूरामकरी पयोधरकुण्डे गण्डकुण्डे च भिद्यते ॥" Pr III  
1-1 "चक्रावर्णमृगाम्बुजाणां गण्डमयानी प्रोदिनरत्नलेखा" Raghu VI-22.

रङ्गाभिन्नुपमसु धीनरत्नलेखनं " Si. VIII-56 मृगाम्बुजाणि-पुत्राङ्गा  
रङ्गा विलेपनाः. (मध्यमपदोपनिषत्सु), तानि रुहितानि स्यादित्येवमिति. (नार्दं  
मृगतोन्मनाय) शिरानि रङ्गावर्णमृगाम्बुजाणि (कुर्वन्ति) (They) fumigate or  
perflume their heads (i. e. hair) with the black *Aguru*. It  
is a common practice with women to perfume their hair  
with sandal etc चार्चयद् is the black sandal which is supposed  
to be very fragrant cf. "चार्चयद्गन्धवन्मृगाम्बुजाणां परितः  
प्रवर्तयन्ति" Bv. I-70. For the idea of चर्चयन्ति cf. स्नानाद्वृत्ते-  
रनुपपन्नं विषयमावयनमङ्गिरः । तस्मात् समन्तात्सर्वमङ्गिरः केशेषु लेभे च  
मृगाम्बुजाणां" Raghu XI-50. It may be noted that the line  
मृगाम्बुजाणि मृगाम्बुजाणि consists of जोष or a defect in poetry known  
as अविमृष्टविशेषादः. Every sentence consists of two parts, the  
subject (उद्वाच) and the predicate (विषय). It is a general  
rule that the उद्वाच is placed first and the विषय afterwards.  
In ordinary life we speak of the subject first and then  
predicate some thing about it. If this order is changed,  
confusion would arise in the proper understanding of the  
meaning of the speaker and the fault known as अविमृष्टविशेषादः  
(अविमृष्टः प्राधान्येनानिर्दिष्टः विषयात्. यत्) would arise. In the present  
प्रसङ्गे मृगाम्बुजाणि is what is predicated of मृगाम्बुजाणि. The

heard, he may be seen, though in English we talk of "hearing a man." So this expression is to be understood as "कृपिअलस्य वेदनमश्रीयत." In the same way winter cannot possibly take "beauty" for his resort so we understand the expression as "beautiful bosom-regions." Note that in the expression उत्सलभाग one word is superfluous. उत्सल or उग्रभाग would have been quite sufficient. Both the words have been thrust in for the sake of metre. The reading पितृलोकस्थ रभागशीमाम् is also good. It means पति रत्ना उद्भवद् भागम् तेषां शोभा याम्. This reading gives for the winter as his resort both the breasts and the thighs of women. तत्पदिनः - तेषां पितृलोकस्थपदिनम्, तस्मात् जान स्वैर यस्य स. In the reading of the text तद् refers to उत्सलभाग and in the other variant to पितृलोक and उत्सलभाग.

VERSE 8. सीमान्तगाणि चैन उत्सुख्यन्ति The borders (of fields etc.) make the heart love sick. For सीमान्त vide note on the word under III-16 supra. The other three lines qualify सीमान्तगाणि प्रभूतशानि. चिन्तानि filled with the shoots of plenteous *Shālis* प्रसव a flower or blossom, here it must be taken in the sense of 'a shoot or sprout,' because the *Shālis* have no flower or blossom दृग्द्वनायुषरिषुविनानि beautified by heads of female deer-शृगालामङ्गना शृगाङ्गना, तासां शूना, तैर्दंशुविनानि मनोहरः—(1) मनोहरे क्रीडि निनादितानि resounded by the charming *Kiouch* birds (2) मनोहराणि क्रीडनिनादितानि येषु तानि possessed of the sweet warblings of herons. This probably refers to the सीमान्तगाणि of lakes etc. In the latter of these two ways निनादितानि must be understood as a noun equal to निनादा according to "ननुमन्ने भानि वन" Pāṇini III-3-114. This verse is a simple paraphrase of III-4.

VERSE 9. सगतिं पुमां चेनासि हरन्ति lakes attract the minds of men. The other lines contain adjectives to सराणि मृदुह—adorned with full-blown blue lotuses. मोमदा—rendered beautiful by intoxicated *Kāḍamba* birds. प्रसन्नमेतानि waters of which are limpid or clear. मंसलानि pressed of moss. This is a better reading than सुशीतलानि, first because extremely cool lakes have no attraction for men in this season and secondly because शैतल or moss is generally found associated with lakes. Cf. *Sat* I 20 and *Ku* V-2.

The verse that is printed after this is a clear interpolation. There are two grammatical mistakes in it. We

have printed it in our text simply because we wanted to put before our readers all the verses that are generally found in the published editions of this poem. The reader may also note how third rate people sometimes put in their own verses in the compositions of great poets with a vain hope that they might pass for those of the poets with whose work they tamper. For some meaning that can be found in this verse vide com.

VERSE 10 (इ) दिवे प्रियङ्गु दिवनिप्रयुक्ता विनासिनीव विपण्डुना तनि—Oh beloved the *Priyangu* creeper becomes very (वि) pale like a young lady separated from her husband दिवनिप्रयुक्ताः सख प्रयन्ती (प्रियङ्गु) becoming ripe (lit going to ripeness) on account of the cold produced by snow. The cold caused by the fall of snow in this season has the effect of ripening the *Priyangu* creeper. *Priyangu* is the creeper known as *प्रियङ्गु* which, according to the poets' convention, puts forth blossoms when touched by women. Cf "क्षीणा मृदोऽग्निर्वेदगुर्वेदमति" etc." quoted by Mallinātha in his commentary on Megh II-15 मरुद्दि मन्मथममन. (दिवङ्गु) always shaken by breezes. The comparison of the creeper turning gray when near its ripeness to a lady becoming pale in the absence of her husband is very beautiful. अङ्गमात्रा present part passive of प्र to shake. Prof. Wm Macdonell translates this verse as follows—

Thou the *Priyangu* creeper, reaching ripeness,  
Butted constantly by chilling breezes,  
Grows, O Beloved, ever pale and paler,  
Like lovely maiden from her lover parted

VERSE 11 कन्दमूलविद्ध जल वसेदगङ्गान्वयिङ्गमादी (मन्) दिव—People (the pairs of lovers), being pierced through by the arrow of love, sleep in close mutual embrace (lit. sleep in such a way as to bring their bodies in close contact). मन्मथ इव विद्ध (मन्मथ इव विद्ध) The God of Love or the Indian Cupid is said to be armed with five arrows which together with his bow are made up of flowers. The string of his bow is the line of bees. This is one of the poetical conventions. Cf "दीर्घ देवदत्तस्य वज्रस्य विष्णोः केशवस्य शङ्खस्य शिवस्य हस्तेऽङ्गुलीषु च शस्त्रेण मन्मथः" & D VIII-24. The names of the five arrows of Kāma are as follows—

do in the morning even now दृश्यं न मूर्छा ( दृश्यति अस्मि  
 which makes one proud when one sees one's beauty in it )  
 विलासं विदुषः—निर्लोभं चिह्नं यस्य नरः the hair of which ( face )  
 are dishevelled (on account of the enjoyment at night ) The  
 reading बालान्नेत्रं मुनिना for बागं विनेगविह्वलम् is also good though  
 the beauty of the expression विलासचिह्नं is lost. It tells us  
 that the woman is beautifying her face in the young rays  
 of the sun. Thus also women do in the morning in this season  
 मियतमनं निर्वीर्यं दृष्ट्वा प्रभिरं वल्लभं दृश्यते ( न ) निगिदते च—And  
 pulling her lower lip the essence of which has been drunk  
 by her lover and which is wounded by the ends of his  
 teeth is observing ( it ) This description is very vivid. We,  
 as it were see before us a woman standing with a mirror  
 in hand with her hair dishevelled, pulling out her lip and  
 looking at it. This with the following verse would be  
 excellent examples of what is known as a स्वभाववर्ति figure.

VERSE 14 अन्तरा दृश्यते प्रभिरं वल्लभं दृश्यते—Another lady  
 warmed by the gentle rays of the ( morning ) sun goes to  
 sleep. The other words qualify एता प्रभिरं दृष्ट्वा with her  
 body languid through the fatigue of excessive enjoyment  
 एतन्निद्रायां दृष्ट्वा with her lotus like eyes extremely red on  
 account of wakefulness at night शय्यायां वासा with the  
 braid of her hair disordered on account of its being tossed  
 about on the border of the bed शय्यान्तरे—The word देश  
 is superfluous. It has no meaning शय्यान्तरे—शय्यान्—the  
 border of the bed मुञ्चति ( अर्ध ) shake or tossed about आकृतं  
 ( अर्ध ) dishevelled & disordered इति नोटे on the  
 word under II 21 अर्धः This description too is very vivid.  
 A beautiful woman with her body languid through  
 enjoyment at night with her eyes red on account of her  
 wakefulness and her hair disordered going to sleep when  
 touched by the gentle rays of the morning sun would  
 form quite an enchanting object for the brush of a painter  
 as she has for the pen of our poet.

VERSE 15 अस्मिन्नेत्रे देवदेवी कृति—( Other youthful  
 women are arranging their hair ( i.e. tying them into a braid  
 as women do in the morning ) वानादयः यद्य ( अर्ध ) to नन्द्य )  
 whose slender bodies ( गात्रवन्ति ) are bent down by the weight  
 of their plump and prominent breasts. Women are some-

times described as bending down under the weight of their swelling breasts. Cf. "मौम्वरा मनाव्यान्" Megh II- 19 कुचमग्नमिवा न दारिण" Bh III-25 वनरीन् जना (1) घना नीला अग्निगोहाणादन्ना दामा न (नक्षत्र) the ends of whose hair are dense and dark. (2) घना इव नीला अग्निगोहाणा दामा न the ends of whose hair are as dark as clouds. Possessing jet black hair is considered in India as a sign of feminine beauty and the hair are often compared to the black bees though in the west golden hair are admired अग्निक्वमनाव्यान् निमन्त्रयन् सुवर्णं नीलं having removed from their head the flowerless garland, the sweet scent of which had been enjoyed (at night). The garlands of fragrant flowers which the ladies had worn on their heads at night had all their flowers dropped down in the enjoyments of night and all their fragrance gone. So it was necessary to remove them from the head before the arrangement of hair is taken in hand निमन्त्रयन्-निगदन्नि मादन्नि यस्यात् नन्निमायम् निमन्त्रयन् नक्षत्रं च निमन्त्रयन् मादन्नि यस्यात् (1) a garland अग्निक्वमनाव्यान्-अग्निक्वमनाव्यान् इव नक्षत्रं- which has given up its sweet scent" is also good and expresses the same idea.

thought of their enjoyments at night. मृद् to bristle or stand on end ( as hair ) पुच्छ erection or bristling of the hairs of the body a thrill ( of joy or fear ) horripilation Cf पुच्छ पुन । रामाञ्चरञ्चरी रोमविक्रिया रोमहणम् । हेम । Though पुच्छ literally means the standing on end of the *hairs* of the body, yet the thrilling sensation or the sensation known in Marathi as जगाव काग येण, is experienced through the whole of the body even by those parts which possess no visible hair. The cause of this is that though no hair are visible on those parts yet the skin does possess minute pores which, as it were stand on end through the sensation. Hence the adjective सङ्ख्यमाणपुच्छ is appropriate to पयोधगन्ता उरु ( *ur* ) means wide spacious, hence plump fat पयोधगन्ता — it is better to take अन्त without any meaning here. The word literally means the regions of the breasts ( 2 सङ्ख्यमाणपुच्छा उरु पयोधगन्ता यामो ना whose breasts and thighs were horripilated उरु ( 1 ) the thigh ( 3 ) Take अन्त in the sense of ' lovely or handsome ' सङ्ख्यमाणपुच्छ उरुपयोध or उरुमि पयोधरेण अन्ता charming or lovely on account of their plump breasts that were horripilated or on account of their breasts and thighs that were horripilated. For the meaning of उरु cf अन्त उर । ' सुतावसिनि रम्य ममाश्रान्ते इत्यन इति उक्तम् ' Mallinath on वृत्तीन्द्रगम विमलदम्भगन्ता S. II-40 and also on Me. II-22. The reading सखीसमन्वितपुच्छपयोधगन्ता appears to be better because it is more in conformity with what precedes. It means ' whose breasts and large thighs are being painted as are all ing' ( owing to enjoyments at night ) प्रसिद्धिः इतः उरुपयोध whose tender bodies were very much ( ५ ) relaxed. This also was due to the same cause । र रम्यदम्भ ॥ १११ note on the word under III 1 *supra*.

cally known as सन्धिबन्धवद् (vide S D VII p 382). Such cases are sometimes defended on the ground that Sandhi is optional in a sentence (cf सहिनैरप्ये निदा निदा धानुरसगदा । निदा समान वक्त्रे तु मा विवक्षामयेत्यने Korma 18) though a rhetorician would not admit such excuse but stamp the poem as *दुष्ट* or *lective*. For a famous example of this defect cf “विह ना च न च मन्त्र च त्मा च न च Bh II 2. The reading उवाचानु मन्त्र च काच एवानन्द” would be better from this point of view. सङ्गणनं मामा (a) to काच wherein the village frontiers are crisscrossed with (चाकल) plenteous ripened *or* the crop. Both प्रसमादा and प्रसमाम् are good. In the former the 1st word is सीमन् (१) and in the latter सीमा (१). The Bahuvrīhi compound has occasioned the change in the declension विनिवदिवदुवाच in which snow has fallen. Cf प्रवदन् वाच verse 1 *supra* and mark the change. काचमागमगतं surrounded by rows of *Kāch* *or* birds. Vide verse २ *supra* and V 12 *infra*. The reading सीमामागमगतं is also extolled by the notes of *Kāch* *or* birds and is not so good.

---

are excellent or beautiful The word इत् at the end of feminine compound becomes इत् when the first member of the compound is an उपमान or a standard of comparison e.g. रामोऽम्, रामास्तु etc Cf. उच्चपद्मनीयम् Pāṇini IV 1 69 This rule is also applied to cases where the word इत् is preceded not by a standard of comparison but by words like सहित्, प्राक् तन्मात्रं वाम् etc including वीर्यं वा etc e.g. सन्निभं शक्रम् etc Cf. सहित्नाकद्वन्द्ववामादञ्च ibid IV 1 70 निशिवाह्यं नाम न शिवागच्छन् whose name is Shavara आह्वय a name or appellation The word is derived from ह् to call and वा to go and is thus explained जाह्वयन्ति जात्रा (those who call) निर्वायन or प्रवयन स आह्वय The other lines contain adjectives of कान्तम् मण्डल भित्तिम् In which the earth is covered with collections (चय) of grown up Shalī (stalks) and sugarcane इत्यु (from इत् to declare इत्यने अस्ती माधवान्) सुगायकाः कञ्चित्प्रसन्न गजिनम् rendered beautiful by the notes of Kari and birds seated here and there The description of Shālī and Karīmchar birds appears to be a common feature of this and the last two seasons प्रकाशनामय प्रकाशनाम यन्मित्रम् in which the passion of love is excessive This probably gives the reason why the season is प्रमदाजनप्रियम् dear to ladies प्रमदाजन लालित्ये taken collectively Vile note on जनिषित्त under II—22 p. 1 The reading प्रबद्धता बन्धुवेचनाहरम् adopted by N is to be explained as attractive on account of the collection of ears (अग्र) of grown up Shālī This is not so good as the one in the text which gives us one more characteristic of this season viz the sugar cane

VERSE 2 This and the following two verses tell us which objects are desired by people in this season and which deprecated. With these by way of contrast compare I 2 3 4  
 अब सग मयावता अबडा जनम्य सयता यमि In this season youth-  
 ful women become enjoyable by men. For the wording of  
 the line of I-14. The other lines contain objects which  
 along with young ladies become enjoyable by men. अबडा  
 women the so called *velvet* sex निरुद्ध गम्य the interior of  
 a house the windows of which are shut. This was done by  
 people to protect themselves against cold and wind. This  
 adjective shows that the practice of shutting all the windows  
 of a room and allow it to be charged with death vapours



coming from its inmates, which is observable among some people in modern times, was as old as Kālidās विन्द closed or shut (from रुध्—दणदि with नि) वातायनम् (वात + अयनम्) ईयते अनेन अयनम् a way वातस्य अयनम् the way of wind वातायनम् a window is so called because the wind moves through it मन्दिरम् (मन्दने मुप्यने अत्र) a house दृताशनं fire (दृते अशनं यस्य whose food is what is sacrificed) भाद्रपती गभस्वय the rays of the rayed one i. e. the sun गभस्वि (a ray) is thus explained गभस्व इति गं द्वेवर्गं (न गभस्वि दीपयति भाद्रपत् (in) the sun—one who is possessed of rays गभस्व means both (1) a ray and (2) the sun (from भा to shine) गन्धि वासांसि heavy garments A house with windows shut, fire, rays of the sun and heavy garments are all desired on account of the cold of the season

VERSE 3 This verse gives a list of objects not required सोमं जलम् चित्तं न रमयन्ति do not at present gladden the mind of people The other lines give the objects which do not please men चन्द्रमरीचिशीतं चन्द्रम् sandal cool on account of (exposure to) the beams of the moon The rays of the moon are always described as being cool and here sandal is said to become cool by their contact Vido 42 सुषितं शशिन्दुमुदरे इमं गृहम् the terrace of a mansion (appearing) beautiful on account of the autumnal moon शशिन्दुः, सुषितम् It is, of course, physically impossible to have a mansion illumined by the autumnal moon in *Shashira*. No one might say that there is no propriety, or one may even go further and say it involves an absurdity, in saying that a palace rendered beautiful by the autumnal moon does not please men in the Cold Season. This objection is to be refuted by saying that शशिन्दु is to be understood here, not in the sense of "autumnal moon" strictly, but by *रश्मा* in the sense of "the bright and lovely moon" as it appears in autumn, for the strict literal sense would not do here. If we explain शशिन्दु-सुषितम् as शशिन्दुः सुषितम् beautiful like the autumnal moon, the difficulty referred to above does not arise. But this is not a good way of explaining the word First, because there is no striking resemblance between the sun and the terrace of a palace and secondly, because what the author wants to say is that men in this season do not like themselves on the terrace of palaces illumined by the moon as the cold is too great शशिन्दुः सुषितम्

Breezes (rendered) cool on account of the abundant snow or dew. शङ्ख (11/5) thick. Dew or snow falls in this season but breezes rendered cool by their contact are not prized. It should be noted that this verse also gives us by the omission of the negative particle the things which gave delight to men in summer. Thus चन्द्रमगर्जितम् चन्द्रम् etc. are pleasant things in the hot season.

VERSE 4 गगनं जलम् मेघा न मयन्ति Nights do not be-  
come enjoyable by men. The other lines contain adjectives  
of गगनम्. The genitive जलम् is used according to 'यवान्  
पतन्ति वा' Pāṇini II-3-71, which means that in the case of  
potential passive participles the agent of the action is put  
in the Genitive or Instrumental case गगनं नीलम् (nights)  
cool on account of the falling of large quantities of dew or  
snow मयान् a collection. शशाङ्कमयं पुनर्दिशिदिक् rendered  
cool again i.e. cooler by the splendours of the moon. व  
lustre or splendour विराट् सुखा possessed of beautiful  
ornaments in the form of a cluster of pale stars. The stars  
were pale on account of the presence of the moon in the  
sky. It may, however be doubted whether any stars pale  
or otherwise are ever observed in the sky when the full  
moon shines therein.

VERSE 5 अगुका शिव दम्पत्यङ्ग विगलि—Women long-  
or eager (through love) enter the bed chamber दम्प-  
त्यङ्ग (with) to दम्पत्यङ्ग) exclaiming (दम्पत्य) excited by the  
smoke of the black Aguru अगुका दम्पत्यङ्ग विगलि दम्पत्य  
दम्पत्य (with) to शिव) who have taken (in their hand) Tul-  
bul, ointments and garlands अगुका (red in Marathi) is  
the preparation of the leaves of paper betel together with  
the areca nut, catechu, chunam and spices, which is usually  
chewed after meal विगलित ointment अगुका अगुका अगुका  
दम्पत्य (with) शिव) whose lotus like mouth is made fra-  
grant by the use of flowers. In the evening अगुका अगुका  
to be taken as an abjunctive and thus is pleasant (अगुका  
अगुका)

their mistresses and been many a time rebuked by them. The ladies had probably determined never to relent. But when they saw their husbands trembling and eager for sexual pleasure, they forgot their faults and satisfied their desires being themselves under the influence of wine कृतमरा धान् vide II-11 *anpā* where the same idea is expressed. The difference between II-11 and this verse is that in the former the reason why the ladies forgave their husbands is the fact that they were frightened by clouds and lightning while here they did so because they were under the influence of wine बहुश नञ्जितान् अवि though repeatedly scolded. The force of अवि is this. In former times the husbands had offended the ladies and the ladies had reprimanded them soundly. It was therefore natural that the husbands should expect no mercy from them if fresh cause of complaint arose. That cause however, did arise and husbands again stood before their wives begging for pleasures of love. Under these circumstances the ladies would not have forgiven their husbands but they were under the influence of wine and their anger vanished in the intoxication produced. So the men achieved their end after all सर्वेष्वन् possessed of tremour सारस चेत्स who had lost their hearts i.e. become confused in mind through drink (of their wives) विसम्भद्रं poison plu. perfect tense of स्मृ with वि to forget. For a similar idea cf. पाणोपपन्नकाणां वि सायनं प्रमत्तजनः । निशि शीतापदेशेन गन्धमास्त्रिनि विषम् Subhd p. 313 2

VERSE 7 नवयौवना विव सवारसान् मत्तं प्रमत्तान् Women in the prime of their youth move about slowly at the close of night प्रमत्तविनाराय whose thighs were fatigued on account of the exhaustion (of pleasure). This gives the reason for the slow movement of ladies in the morning. This meaning is better than प्रमत्तविनाराय whose bosoms pained through fatigue because it accounts more adequately for the fact of their walking slowly in the morning प्रकामकामिभि युवभि दयामु निनाय मुनिदयं विष्मन्निगमिता (u l) to जिव) mindlessly enjoyed for a long time by intensely passionate young men during long nights. It is a well known fact that in the cold season nights are longer than days. This fact is poetically thus explained अथर्वेन मत्तं यमिदं वामर प्रदानं । अधिकं यमिदं निनाय दयं मत्तं यमिदं यमिदं Subhd p. 313-4

VERSE 8 Here women decorating their persons are looked upon as decorating the season as it were. The particular arrangement of garments necessitated by the exigencies of the season is looked upon as the dressing up of the season itself. स्त्रिय निवेदितात् कुसमं दिगिहृष्टे हिमगम विभूषयन्तीव Women as it were adorn the approach of frost by means of their hair interlaced with flowers (lit. with flowers entered in their interior). It would indeed be the decoration of the season if women take flowers which bloom in the season and decorate their beautiful hair there with निशदितानि अन्न कुसमानि वेष्टांति. This is an irregular compound. It would have been better if we had अन्ननिवेदिता इत्युक्तं मनान् मन्ना (all to स्त्रिय) whose breasts are tightly tied by their charming bodices. The ladies wore their bodices so tightly as to press their bosoms because of the cold of the season. सगम रश्मि whose thighs are prettily (वि) adorned with (ले द्येश्च) in coloured silken garments. The reading रौद्रवर्णविभूषिताश्च is better than रौद्रवर्णविभूषिताः, as the dressing up of the breasts is already referred to in the first line. सगम coloured red रत्नायम् a silken cloth 'रौद्रव कृमिराशाश्चम्' अमर.

VERSE 9 कामिनः शीतं परित्यज्य स्वपन्ति Lovers defy the cold and sleep. The adjective which qualifies कामिनः supplies the poetic reason which enables them to defy cold. विगमिनीभिः पदाब्जं परिपीडिताम् (कामिनः) Whose chests are pressed hard (पति) by sportive women with their breasts. विगमिनीभिः is स्त्रियः स्त्रीभिः, while पदाब्जं is पद्मं नूतनम्. The idea is that lovers while sleeping in the close embrace of their beloveds possessing prominent breasts did not mind the cold at all. कुङ्कुमगण्डिका (पदाब्जं) rendered reddish yellow on account of the Kunkum or saffron (with which they were besmeared) विभ्रत reddish yellow. The breasts were originally of a yellowish white colour the hues being beautiful and when they were besmeared with saffron they presented a reddish yellow appearance. मन्वापनये नवयानास्तनू (पदाब्जं) which were fit to be enjoyed at pleasure and were prominent on account of the prime of youth. This also accounts for परिपीडिताम्. The reading नवयौवनाभ्याम् is also good. The idea of the breasts of young women possessing warmth is

sometimes met with in literature Cf ' इन्द्रमुक्कनमहो महदेव  
यद्वरतनो स्मरयानिनेऽन्यदा । स्मृतसयौवनताम्रपथाधरास्तनुहिनस्तु हिनस्तु  
विषोदिन " S1 VI-56, ' शिशिरमासमपास्य गुणीऽस्य न क इव शीतहरस्य  
कुक्षीष्मण । इति धियास्तरुष पतिभिरे पनमनो नमनोऽनुमतान्विया " *ibid* 65  
Also vide the following verse which gives the  
various objects with the help of which romantic people  
overcome cold in this season " एनीतगवयाधरा वरिहस्तसृणचन्द्रानना  
कान्ता नैव गृहे गृह न च दुष्टे जात्य न काश्मीरजम् । ताम्बू न च तूटिका न च पत्नी  
नैव न गन्धाधित सद्यः गोघृतपाचिता न वन्द्या शीत तस्य गन्धने " *Sulda* p 363 14

VERSE 10 This gives a description of a nocturnal  
drinking bout इष्टा मिय कामिभि सप्त निशासु उत्तम मद्य विबन्नि  
Overjoyed women drink in company with their lovers at  
nights excellent wine All other words in the verse are  
adjectives of मद्यम् मदनीयम् intoxicating ( मदयति तत् ) मनोहरम्  
attracting the mind To a drunkard the sight of the cup  
of wine is said to be very attractive indeed कामरतिप्रबोधकम्  
stimulating the passion of sexual enjoyment गुणानि तल्लम्  
( *adj* to मद्यम् ) the lotuses in which are made to shake by  
their fragrant breaths It appears these gallants of olden  
times who used to drink with their wives put in some such  
things as fragrant flowers or lotuses in their cups of wine ,  
vide for this ' पद्ममाहितातीन्धविलेपुस्तपस्वपुनरुत्तरासनि । सस्मितानि  
वदनानि वधूनां सायलानि च मधूनि पुमान् " *Ka* IX-51 " भूदिलासहम  
गानदुर्जुं विप्रमानि वधूनवयानाम् । आदरे मृदुविज्ञानपलाशैरुत्पलैश्चपकवीचिषु  
कव ' *ibid* 56

VERSE 11 This and the following verses describe  
women as they appeared after their enjoyments at night  
एका योनिप्रमत्ति शयनगेहाद् व्रजति In the morning one women is  
proceeding from ( her ) bed chamber वस्त्रमाकर्षयन्ती drawing  
or arranging her garment ( which had become disordered  
during the night ) The reading " व्रजति शयनवासाद्वाहसमयद्वसन्ती  
is to be explained हसन्ती शयनवासाद् अन्यद् वाम व्रजति-She pro-  
ceeds from the bed chamber to another apartment smil-  
ing This is a good reading except for one grammatical  
inaccuracy involved in it वाम a house is masculine  
while in अन्यद् वामम् it is masculine प्रियवयसिपुत्र वीक्षमाणा  
स्वदम् looking at her person enjoyed by her lover This  
was what the woman did when she got up in the morning

अग्नमग्ना whose redness caused by intoxication is gone  
 Wine had brought on redness over the body especially over  
 the cheeks When the effect of wine was gone this redness  
 too disappeared अग्नमग्नेन हननिविडुवाया the nipples of  
 whose breasts were made thick or tightened (i.e. com-  
 pressed in) by the embrace of her lover The reading  
 हननिविडुवाया expresses the idea of the nipples being com-  
 pressed or bent down by the lover's embrace better than  
 हननिविडु Note that there is हननिविडु अग्नमग्नेन in गण्डिवन इतः.  
 Also mark that the word हन in हननिविडु is superfluous

VERSE 12 अग्न्या चारुताया कन्दिका इति गगन त्यजति Another  
 young lady of charming beauty leaves her bed early in  
 the morning अग्नम् (n) the early part of the morning (गगति  
 नारुताम् which chases away darkness) अग्नमग्निपामादि  
 कन्दिका कन्दिका wearing a braid of hair that was perfumed  
 with the fragrant incense of Agni अग्नम् (1 and 2)  
 the fragrant aloe wood and tree (न गगन्मन् probably  
 referring to the height of the tree) गगितुमुदना कृशिताग्रम्  
 (adjectives to कन्दिका) from which the garland of flowers  
 had dropped and the ends of which were curled It should  
 be noted that the three adjectives of कन्दिका are significant  
 and refer to three different conditions of the hair कृशिताग्रम्  
 refers to the natural condition of the hair They naturally  
 had curls अग्नम् अग्नम् refers to the condition of the hair  
 when the lady entered her bed-chamber Before going to  
 her sleeping apartment at night the lady had scented her  
 hair with the incense of sandal गगितुमुदना refers to the  
 condition of the hair in the morning The lady had  
 decked her hair with a garland of flowers at night But  
 during the night the garland had dropped down So in  
 the morning the कन्दिका was गगितुमुदना गगितुमुदना  
 (adjectives to कन्दिका) with large buttocks a deep navel and  
 a beautiful waist All these are characteristics of femi-  
 nine beauty Cf. Megh II 19 The reading निम्नमध्यावसाना  
 is not good as it gives no good sense It means the  
 border or end of whose waist is deep It may be equal to  
 'having a thin waist' but the word अवसान has no meaning  
 Moreover निम्न is more often used with नमि The poet has  
 actually used the expression निम्नमध्यावसाना in the verse from Megh.  
 referred to above निम्नम-सामना means distressed on account

of her thin or slender waist. Note that in ममतावति,  
no Sandhi has taken place. Vide com. on this point and  
notes on IV-1b4 *supra*.

VERSE 13 The words in the indium ut case in this  
verse might perhaps cause some confusion as in their con-  
struction दृग्वाच्य is involved. They are used in the sense of उपपन्न or  
to indicate the existence of a particular state or condition (cf  
“ दृग्वाच्यमप्यपि पाठान् II-3 21 ) and should be translated as  
characterized or distinguished by. Construct वनरकमलानि  
सद्यः श्यामुर्ध्वैर्नि वदनविम्बैः ( उपपत्तिना ), अथगतनिषक्तं पादपाननैर्  
( उपपत्तिना ) अससम्बन्धकैः ( च ) ( उपपत्तिना ) यतिन अथ उच्यते गृहमप्य  
भिय इव सन्निवृत्ता. The adjective वनरकमलानि is not constructed  
with नैर् as eyes are never described as yellow but the colour  
of a woman's skin is often described to be like that of gold  
अशुभ्रानि can be constructed with नैर् but is taken with वदनविम्बैः  
as the whole face and not merely eyes are washed in the  
morning. अथ उच्यते यतिन गृहमप्य भिय इव सन्निवृत्ता. In this season  
women sit in their house in the morning like so many gold  
decorations of beauty. गृहमप्य=गृह मये has no special meaning here  
सन्निवृत्ता does not refer to any posture such as sitting but just  
means stay or are seen or appear. भिय इव—No special  
common property wherein women resemble the Golden-  
of beauty is mentioned. We must understand a general resem-  
blance consisting in such qualities as beauty inspiring  
presence etc. between the two. Women moving about in the  
house in the morning with beautiful faces and attractive  
eyes and dishevelled hair appeared charming and hence are  
compared to भिय वनरकमलानि beautiful like golden lotuses  
सद्यः श्यामुर्ध्वैर्नि only just washed with water. These qualify  
वदनविम्बैः वदनविम्बैः ( उपपत्तिना ) characterized by round faces.  
अससम्बन्धकैः with their hair adhering to their shoulders.  
This probably refers to women before they have arranged  
their hair into a braid पादपाननैर्—पाद उपपन्नं येषां तानि, तानि  
च नेत्राणि च— with eyes the corners of which are red पाद (adj)  
red पान्न the corner or the angle of the eye, अथगतनिषक्तं  
( adj to नैर् ) adhering to or reaching as far as the sloping  
eyes. For अथगतं vide note on ओर्ध्वान् under II-1b *supra*  
ससम्बन्ध or निषक्त past pass part from मज्ज मज्जति to adhere or  
cling to with सद्यः and नि respectively. Having the corners  
red is a sign of the beauty of women & eyes are also

described as being so large as to touch the ears. Sanskrit poets are notorious for their exaggerations. In the description of women as in many other cases they indulge in the most astounding hyperbolical fancies. Thus the breasts of women are described to be as large as water pitchers (कुम्भमयी). This however is a very mild description. Sometimes the breasts in their eyes grow larger as large as are sufficient for the space of both hands extended (समस्तहस्तमयी) may even as large as a mountain. Similarly the possession of wide eyes is according to them a sign of feminine beauty. But when they come to describe them they do not rest content by endowing their ideal of beauty with wide eyes merely. But they force upon him eyes so large as to nearly extend as far as the ears thus making him think that the eyes of poor or linear readers who are not initiated into the poetical canons of propriety and naturalness a type of veritable ogre. For a person who has drunk deep into Sanskrit literature these hyperbolical descriptions do not appear as ridiculous as they we fancy would appear to a person who comes to read Sanskrit anew. A student should get accustomed to these which we trust would be enjoyable by him as he goes on. For the description of eyes having red corners and reaching the ears compare among many others the following. विक्रिन्निवर्ज्यमानि नयः विन्यसन् विद्युत्पान्तनादित

Ku V 14 अग्निसिन्धुप्रपङ्क्तमात्रं न दूपाकम्बुमेषां प्रपङ्क्तम् । न च कृतस्थान्दया प्रयाज इव प्रकृष्टगतिपान्तीया । VII 3, काम कथान्न विभ्रान्त विनाशस्त्य गयन । Pañj II 13 श्रुतलङ्घनद्वारमानयार्थिनाम्पन्नयान्ताम् । स्तान्तावकम्पनयान्तावित गयन्ताम्पङ्कज । S 11 p 212 02

VERSE 14 इवाम्पङ्कजम् अग्निसिन्धुप्रपङ्क्तमात्रं प्रयाज इव प्रपङ्क्तम् । Other youthful women having quickly put off the dress fit for the night and (worn) at the time of enjoyment put on the dresses fit for the day नयम् fit for night or night अग्निसिन्धुप्रपङ्क्तम् quickly प्रयाज indechnallic from नय with प्रतः abandon दृष्टुं गता ( 1/2 to नयम् ) distressed by the weight of their large buttocks विक्रिन्निवर्ज्यमानि नयः whose waists were a little bent down. This is not a happy expression. The women's waists are not described as नय or bent down. Waists are generally described as being thin or slender. What the poet means is however pretty clear. The women





तयो भव जादवान्मय साधु भवति हीयतः प्रया उ प्रेया कृणीति ॥ अथ च प्रथम मनुष्य-  
मनसा सपत्नीय विविनक्ति धीत । अथो हि धीतोऽभिप्रेयसो कृणीति प्रयो मन्ता योगक्षे-  
मादुपान ॥ II 1 2 The other lines qualify शिशिरसमम् प्रचुरमुद-  
वर्गा —प्रचुरा यदस्य विकाश यस्मिन्—in which there are varieties  
of preparations of sugar cane प्रचुर many यद fierce mo-  
lasses a preparation from sugar cane known in Marathi as  
यद The sugar cane appears to be a peculiar characteristic  
of this season खादु मय which is pleasant on account of  
the sweet *Shalis* and sugar canes Cf 181/2 प्रवृत्तमातस्ता in  
which sports of amour are excessive Cf प्रकामरामम् of verse  
180/1 जात इष्य in which there is the peak of the passion  
of love (1) the passion of love rises highest १ जात कदपस्य  
दप यस्मिन् This adjective naturally follows the previous one  
कम्प the God of love hence the passion itself The word is  
derived in three ways (1) कदपयामीति मदाज्जातमात्रा जगाद य । तेन  
कदपयामात न यन्ता यतुधुज । ( ) कम् इति अयस कुत्तायाम् । कस्तिनो दप  
अय कम्प । (3) य मावम् तत्र नत वा दृष्यति दप arrogance pride  
प्रियजन हनु which is the cause of affliction to the mind of  
(women) separate from their dear ones

## CANTO VI THE SPRING

This canto describes the most important of the Indian seasons and though the poet has placed it last it is by no means the least in importance This is shown by the number of verses the poet has assigned to it वसन् the Spring or the vernal season covers the months of Chaitra and Vaisākha roughly corresponding to the period running from the middle of March to the middle of May The word वसन्त is thus explained वसन्ति नमः सन्तः It is interesting to read side by side with this canto the description of Vasanta that Kalidasa has given us in *Pāṇini* IX-20 ff and in *Ku* III 25 ff

**VERSE 1** In this verse Vasanta is represented as coming like a warrior armed with a bow and an arrow to pierce the minds of lovers. The weapons that are represented as belonging to Vasanta in this verse properly belong to Madana or the God of love (vide the last verse of this canto and our note on वाणेश्वर under IV-11 *supra*). But Vasanta is the trusted minister, the bosom friend and the unchanging companion of Cupid in his warfare of love (cf. कुरु न हृदयगम मया कुसुमावाजितशत्रुना मधु" Ku IV-24, 'नव मताववाङ्कुसुमावधोपि सहायमेक मधमव सख्या' *ibid* III-10 निपत श्रीकण्ठे जन्तवर्मणाय शशधरो वसन्त सामन्त कुसुममिव सैवमवला' *su'd p* 24 253) and the weapons of the one are attributed to the other (हे) प्रिये सरिताश्रुकाना मनांसि वेद्ध वसन्तयोद्धा समवागत O beloved the *Vasanta-warrior* has arrived to pierce the minds of (people) who are longing for sexual pleasures वसन्त एव दाहा The reading मुरतप्रसङ्गिनाम् is also good and means 'of those who are attached to pleasures of senses प्रसङ्ग means attachment or addiction. The two other lines qualify वसन्तवाद्धा. The purpose for which the poet tells us the season has arrived gives us a general idea of the kind of description that we shall have in this canto. The canto teems with descriptions of women and nature figures but very little and even when nature is alluded to it is described as being the executor of love प्रकृति सायक—मङ्गलचूलाङ्गुल एव तीक्ष्णसायकाना यन्त्र—who has for his sharp arrows full blown mango blossoms. Cf. 'त्वमासि मयाचनाङ्गरक्षक कामाय गृहीतधनवः। पथिपजनयुवतिलक्ष्य पञ्चाभ्यधिक शरा मव' Sak. VI-3 द्विरेफमाला गुण—द्विरेफानी माला एव विलसन् धनुष्गण वरप— who has for his shining bow string a line of bees. This fact has already been explained in our notes under IV-11 *supra*.

**VERSE 2** प्रिय! वसन्ते सर्वं वाहनम् (वतन) Every thing is extremely charming in the Spring, oh dear! The other lines give us the things that appear charming in this season वाहनम् most lovely. Though this is a comparative form yet it is not strictly used in the comparative sense नर here shows simply excess. One may, however, take वाहनम् in strict comparative sense and say that all these objects appear more lovely in this season than in any other हृदा समुष्पा, त्रयः are full of flowers, सम्या प्रदीप evenings are delightful, सुल मया (०१) प्लिप्त (मृगयन्ति ते) शिव सखायाः Women are

full of the passion of love. Trees with flowers waters with lotuses women with the passion of love the wind with fragrance and the delightful evenings and pleasant days appeared all beautiful

अथ VERSE 1 This is an interpolated verse. A mere glance at it is sufficient to show it to be the work of a man who does not understand anything of poetic convention नायापि मनाः कुमम स्न सहा कुवति In the Spring time women put on their breasts a garland of attractive flowers जपि has no meaning being apparently used for the sake of metre like the popular चङ्कुदि चङ्कुणि मचम्प (कुमम) सुचामिने (चामने) they perfume their beautiful head (to hair) with flowers with *Ch n pakas* in their चङ्कम्प is a kind of fragrant flower. The first line gives no meaning as it stands. The sense intended by its author appears to be that इषनवार हर्ष इतरणि (कुवति) they make the mansion cool by a few drops of water. This is done in this season by sprinkling water in the quadrangle or other part of the house. Vile come for a different construction of the line

VERSE 3 अथ वसन्त माणमखगना वरिजगानां सामाग्यं ददाति This Spring imparts beauty to the waters of wells which (waters) had a girdle of jewels सौभाग्यम् beauty charm or grace Of अनन्तप्रमदस्य यस्य हिम न सौभाग्यविलासि तानम् ka I 3 and Ra. hu III 19 The wells were studded with jewels on their borders. Hence the waters looked as if they had a girdle of jewel. We know that in the ideal world of poets the well had all sorts of jewels and pearls set in them Cf Megh II 13 उपाननाम् The enetic is used for the dative according to गण वही. Pāṇini II 3-0 as in the classical instance of रत्नस्य रत्नं ददाति मणिमखगनां पूर्णिमा मखग or मणव न मखग यद् दानि मणिमखगानि त्वाम् शशाङ्कामा प्रमदजनाना (अथ वसन्त सौभाग्यं ददाति) (This spring gives beauty) to women possessing the splendour of the moon शशाङ्कामा उदमा यामना शशाङ्काम् दाताम् For प्रमदजन see note on वायव्यजन under II 22 supra कुसमान्वितना चन्द्रमाणाय (वसन्त सौभाग्यं ददाति) of mango-trees possessed of flowers. The reading अनुमानानाम् is good and means bent a little under the flowers. Some take मणिमखगानाम् and शशाङ्कामाम् as independent notions and not as ajectives to वरिजगानाम् and प्रमदजनानाम् respectively and

explain them as "This spring gives beauty to girdles set with jewels and to the splendours of the moon" This is not as good as above. For we see that there is a *क्रम* or symmetry running through the three lines consisting in the fact that each line contains a noun qualified by an adjective. This is shown by the third line wherein there is a noun and an adjective without the possibility of any doubt. So we construe the other two lines so as to fit in with the third. If, however, *मणिमयदानाम्* and *अमराङ्गमालाम्* are taken independently this symmetry is gone. The waters of wells studded with jewels, women possessing the beauty of the moon and the mango-trees laden with flowers did all appear charming in this season which naturally is said to give them beauty.

VERSE 4. This and following three verses describe what is known as the *प्रसाधन* or decoration of women. Here we are told that they wear silken garments to cover their buttocks and thin cloth over their breasts *विनासिनीनां विनम्यविभानि कुसुम-रागाङ्गिनि कुङ्कुमैरलङ्कितानि*. The round buttocks of sportive women are (in this season) adorned with silken garments reddened with the colour of *Kusumbha* flowers. *कुसुम्भम्* is a kind of red flower. For the expression of "इयं सुन्दरी मन्दकन्यस्तकुम्भ कुसुम्भारणं चारु वेददधाना। समन्तस्य लोकेत्येव प्रशंसि पृथीत्याद्ये ह्याप्य मानीष भानि" *Jagannātha कुसुमगङ्गायै नन्दशुकेः* (विलासिनीनां) मन्दमण्डलानि (अलङ्कितानि) and their round breasts are decked with thin garments made yellow or red by the colour of saffron *गौर* (only) yellow or red. Cf. *अमर* quoted in *com.* and "गौर श्वेतलज्जे रति विमर्द्ध चन्द्रमस्यति" *हेम.* मन्दमण्डलानि round or circular breasts (सुवर्णा मण्डलानि or मन्दा मण्डलानी).

VERSE 5. The same topic is continued here. We are told that women beautify their ears with suitable, fresh *Karnikīra* flowers and their waving dark hair with the *Aśoka* and the full-blown *Narāmollikā* flowers *प्रमदान-वती वर्णनं योग्यं नक्षत्राङ्गिकारं यान्ति प्रशानि*—A suitable fresh *Karnikīra* flower adorns beauty on the ears of women (i. e. it appears very beautiful on their ears or becomes them). For the decoration of women with flowers *vide* *Magh.* II 2.

VERSE 6. In this verse we are told that women put on necklaces on their breasts besmeared with sandal powder bracelets and anklets round their hands and belis round

then waists अनङ्गानरदानमाना निमिर्वीना स्नपु सितचन्द्रनादा हारा सङ्ग  
प्रयान्ति Necklaces wet with white sandal pigment come in  
contact with the breasts of ladies with beautiful buttocks  
whose minds are afflicted by Love अङ्ग the bodiless one, the  
God of love The story of the body of the Indian Cupid  
being burnt to ashes by fire coming out from the third eye  
of God Shiva is beautifully related by Kalidasa in his Ku  
marā Sambhava Canto III अङ्ग (ud) tormented or afflict  
ed सिद्धचन्द्रनादा is used proleptically Breasts were bes  
meared with sandal and when necklaces were put on them  
they became wet भुजसु वनवाङ्मयानि (मङ्ग प्रयान्ति) Amulets and  
bracelets (come in contact) with (then) hands For this line  
vide IV 3 जवनसु बाह्व (मङ्ग प्रयान्ति) Girdles (come in con  
tact) with (then) waists Note the difference between these  
three words १२ आङ्गी-णि, निम्न १३ जवनम् though they are  
often confounded and used promiscuously to express  
‘buttocks’ आङ्गी-णी is the regular waist निम्न is the hinder  
part of the waist the buttock जवनम् the frontal part of  
the waist Cf ‘कटि आङ्गी वङ्गुली’ and ‘पश्चान्निम्न क्रीडन्त्या  
हृदि न जवनपुर’ अमर काञ्ची-चि (f) the woman’s girdle or  
zone furnished with small tinkling bells or other orna  
ments For this line cf पश्य जवने काञ्चीमञ्च स्रजा रत्नीभारम्  
Git 12

VERSE 7 This verse describes the perspiration  
arising on the faces of ladies through fatigue in amorous  
sports विलसितानां वस्त्रेषु स्वेदाङ्गम स्नान्ते विलसतामृषेणि On the faces  
of sportive women the rising perspiration spreads in the  
interval of their amorous sports स्वदाहम् the rise or exuda  
tion of perspiration स्नान्ते अन्तरम् interval either of time or  
space With the reading स्नान्ते for स्नान्तर we shall have to  
supply न after it (स्वेदेषु स्नान्ते च) and understand that  
perspiration arose on the face as well as in the interval of  
their breasts Though this is good, yet not so charming as  
स्नान्तर The reading स्नान्तर मालिन्यसङ्गम्य (beautiful through  
its contact with pearls in between the jewels) is bad as no  
ornaments of pearls or jewels are ever worn on the face if  
we except the nose ring (नथ) For the idea of the reading  
in the text vide IV-17 *supra* and note thereon यौक्त्विगुण्य  
न्य यौक्त्विगुण्य न्य दस्य (ud) to स्वेदाङ्गम ) Whose form was

similar to pearls. The comparison of the rising drops of perspiration on the faces of ladies with pearls is very beautiful मयत्रस्तुपु वदे नोते on मयत्रस्तुपु under IV-5 *supra* तैमासुहोपमेय ( *et* to वनेपु ) resembling gold lotuses अमुह-हम a lotus that which grows in water उपमा coming at the end of compound means like निम, सखा etc. "similar to" or 'resembling' and is like them what is known as वाच्यलिङ्ग i.e. having the same gender as the words it qualifies i.e. in short, an adjective Cf 'खुल्लनपत्रे त्वमी (वाच्यलिङ्गा म्पु-वाग) । निमलकाशानीकाप्रनाकासोपमा' अमर, (गडिना भूतव्यपत्त्या दया । यथा पितृभुव, पितृह्य, पितृह्य )

VERSE 9 This verse tells us that the Spring is such a great exciter of passions that ladies feel love sick even when their lovers are near them गवाणि उच्छ्वासदन्व नय कामरुदु समीपवतिषु अपि ( सप्त ) समुत्तुना च मयनि Women refreshing their bodies feel extremely love sick (in this season) even when their lovers are near by उत्तुसदन्व ( nom plu of the fem of the proper of the causal of उत् + शम् ) causing to breathe refreshing by giving them rest कामुक a lover समीपवतिषु अपि—The force अपि is as follows Women had already indulged in amorous sports as is shown by their drooping limbs Their lovers too were quite near them Under these circumstances there was no reason why they should grow love sick because they had in their power all the means of satisfying their passion as soon as it arose in their heart In fact they had satisfied their passion and yet they grow love sick This is due to the highly exciting nature of the season What the poet aims at describing when he says that women become love sick even when their lovers are near is exactly the extremely exciting nature of the season Such descriptions are often found in literature Cf S D p 14 य कामारहा स नय हि वर etc अथवन्दनीनि ( *et* to गवाणि ) the joints of which have become loose or relaxed, drooping This was due to amorous enjoyments कवयसमाकुलाणि oppressed by love for कवयि वदे नोते under V-16 *supra* The reading समीपवतिषु विषय is bad as all the charm of अपि is gone समीपवतिषु कामुक must have been only the vehicles for the swelling in the text

VERSE 9 मा जनङ्ग प्राणिमनुष्य प्रमगजनस्य जडाणि तनुनि  
 प्राणि The God of love renders thin the limbs of wo-  
 men whose lovers are absent तनुनि पाण्डुनि etc are predica-  
 tive adjectives of जडाण प्राणिमनुष्य प्राणि भव इत्य- The affix  
 र is added to जडाण compound is when the last member is a  
 feminine noun ending in ड or ङ, or a noun ending in ङ  
 जयनञ् Panini 1-4 1.3 पाण्डुनि pale समप्राणि dull or  
 languid or full of dullness or sluggishness This is an in-  
 stance of मातृप्रधान निर्देश (for which see note on मातृप्रधान under  
 1-6) for मय is it self an adjective meaning dull or languid  
 मनुष्य oft n and often जमगन-प्राणि (adj) to जडाणि inclined to  
 yawning Note that yawning is peculiar only to the mouth  
 while this adjective qualifies all the limbs (पाण्डुनि) This is  
 not a happy Having dull slender emaciated limbs  
 and being always inclined to yawn showing that the lady  
 has no heart for anything to do are signs of the lover being  
 absent The reading प्राणि पश्यन्ममप्रमणि is bad as it gives  
 no good sense and one does not understand what the adje-  
 tive means when applied to प्राणि The word प्राणिमनुष्य is  
 moreover a necessity in the sentence For a description of the  
 yawn of a lady vide चक्रीकृतभ्रजगतिर वक्राकृतपद्ममममद्वीपम् । नी  
 हरति कस्य हस्य हरतिहस्य जम्बुगाम् Subha p 287-420

VERSE 10 This verse describes women in the prime  
 of youth and under the influence of the God of love But  
 the description is given in a round about poetical way  
 The bodies of women are supposed to be in the possession of  
 Cupid who has made them his residence But he has occu-  
 pied the various parts of the bodies in various forms Thus  
 when the poet wants to describe the tremulous glances of  
 ladies he tells us that the Cupid who lives in their eyes is  
 unsteady Similarly instead of saying that the cheeks of  
 ladies are pale or their breasts hard the poet says that  
 Cupid is pale in their cheeks and hard in their breasts and  
 so on श्रीगामनङ्ग जय बहुधा स्थित The Cupid of women resides  
 (in their bodies) in this season in various forms मदिगङ्गस्य  
 नवपु लो (जनङ्ग) unsteady in their eyes languid through  
 wine मदिगङ्गस्य as going with नेत्रेषु is explained in three  
 ways (1) मदिगङ्ग अलसनि तपु (2) मदिगङ्ग च रम्यानि च तपु where  
 मदिगङ्ग = मज्जास्रदानि according to राघवभट्ट on Sal I 23 मदि-  
 गङ्गस्य (Eyes) which are languid and which show





for this meaning of लम्पटः. The sense would then be that the words of ladies trembled as they came out of their mouths as the words of intoxicated people do. This is good, but it must be noted that this meaning of लम्पटः is not commonly met with. On the whole the reading मदिगन्तानि adopted by L. appears to be better. It means that the sentences were dull on account of the wine. The ladies were drunk and consequently were unable to speak eloquently but talked in rather a dull languid way. For लम्पटः is लो 'लानुवा गेदुवा लोपा लम्पटः लानुवा वि च यन्त्र' quoted by Mallinatha on 'टावा निचक्र वृत्तान्तनाम' S. IV 11 वीप्सितानि ध्रुवनिद्रानि (रगानि) रन्देन शुभ्रं ग्लान्छं क्रोक्षं च सौन्दर्यं on account of the knitting of the eyebrows वीप्सितानि is noun according to 'लुप्तं लम्पटः'. The natural languid movements of the bodies of women and their dull words and side long glances are expressed as being brought about by the God of love. (f) मदिगन्तानि शब्दं मदिगन्तानि शब्दं गितानाम्। उपनिषदि शक्तिर्नाम यन्त्रमत्र च शक्तिरिति quote by S. D. p. 40

VERSE 12 विगन्तिनामिद्वन्नामि वापे स्तनं चन्दनमणिचन्दनं To (lit on) then white breasts is applied sandal pigment by sportive women. मणिचन्दनमि (c) to रत्नानि) languid though intoxication विदग्धं मातङ्गं (f) to चन्दनम्) which was mixed with Priyangu, Kulejula and K. (f) विदग्धं (f) is a kind of creeper which is said to put forth blossoms when touched by women. Like the verse quoted under verse 18 मणिचन्दनं. But how can sandal pigment with which the breasts are besmeared be mixed with the Priyangu creeper? विदग्धं (g) means saffron and this word must be understood in this sense here. But we have कुरङ्गम् also which also means saffron. In order to avoid repetition we must understand that by using two words viz, विदग्धं and कुरङ्गम् meaning the same thing the poet is referring to two kinds of saffron. The author has used such a pair of words before. Cf III-13 मणिचन्दनं and note thereon. For मणिचन्दनं vide note under IV 5 मणिचन्दनं. The last part of the मणिचन्दनं is मणिचन्दनं मणिचन्दनं (c) mixed with m. k. मणिचन्दनं (f) the navel of the lotus flower which is found in their navel.





the cold Season the trees had lost all their leaves and had remained only in trunks and stumps but now in Spring they began to put forth leaves and flowers the leaves and flowers of the Ashoka are red We are told here that the flowers of the Ashokas were red from their very stalks आशुत from the root (i.e. the stalk) the preposition आ is used to express the limit inceptive (संनिविधि) or in the sense of from and also the limit exclusive or conclusive (मर्यादा) or in the sense of till as far as and in both cases governs the Ablative case e.g. आशुतःपुष्पाणि-रुचिः Sak I or आशुतस्तद् Megh II where आ denotes the limit inceptive, 'आशुतःपुष्पाणि' Sak I—2 where आ denotes the limit exclusive In the present case सूत्र is Ablative, the termination न्न being added in the sense of the Ablative according to पञ्चम्यान्निष् Pāṇini V 3 7 Sometimes आ in the two above senses forms an अवयवीय compound ('आशुतःपुष्पाणि-रुचिः' Pāṇini II-1-1, ) when joined to a noun e = आशुतःपुष्पाणि from the birth आशुतः till death

VERSE 17 This verse tells us that the young *Alimulita* creepers full of leaves and flowers create a longing in the heart of lovers समवेक्ष्यमाणा बालातिमक्कलनिका कामिभिरनासहमा उन्मथनं कुरुति The young *Alimulita* creepers when seen suddenly inspire the minds of lovers with longing समवेक्ष्यमाणा योमि प्लु of the present pass of सूत्र अत्र इमं तिमिक्कलनिका also known as माधुरी (Maithi कुसुमी or केशुरमागता is a kind of creeper represented as twisting itself round the mango tree and as the beloved of that tree (1) केशुरमागता सफराभमनोजानिमुक्ताब्जः पद्मविना सफरा " Sak III परिग्रहात् तदे सफराभमनोजानिमुक्ताब्जनि मयि " M IV—13 The two other lines qualify बालातिमक्कलनिका मनः कुर्यात्—मन्ताश्च न द्विरुपास्यते परिमुक्ताब्जनि आसन्ति पुष्पाणि वासा नः—The charming flowers of which are kissed by intoxicated bees मन्ता यस्याः—मन्ताभ्यां अनिदमनं आकृष्टिना नम्रमुदु (नम्राश्च मुदुवत्) यस्याः यामोता = the soft long and leaves of which are set in motion by the gentle breeze

VERSE 18 (1) प्रियं कुरुष्व कुरुष्वमज्जानां परां शायं इहा कुरुष्व मन्दरवत्पवनं कुरुष्व कुरुष्वमज्जानां न मन्दरं The hint of what person is addressed who has got (any) feelings (1) beloved is not affected by the fall of the arrows of the God of Love at the sight of (it after seeing) the excellent beauty of the

clusters of the blossoms of *Kurubaka* trees कुरुबर a species of amaranth or a tree of unfading flowers. This tree is said to put forth flowers when it is embraced by women. This is one of the conventions of Sanskrit poets. The following verse brings together all these conventions about the trees putting forth blossoms 'स्त्रीणां मृगादिप्रसङ्गविरमन्ति नकुन सीदगण्डवसकस्यादायानन्शाकस्मिन्कुरुवर्षा व्रीणातिन्दुनभ्याम् । मन्दगं नमः कयाप्रियदुहमनावप्यसा उक्तावानन्वये मानसमविरमन्ति यथा नवनक्षत्राणि सा' quoted by Mallinatha (in *Me. II-15*) मञ्जग-वि (1) a sprout or bunch of blossoms मञ्जग-वि who possess a heart 2 feelings which reside in it वि shall be taken in the sense of अविरमन् which may be expressed by indeed certainly. The reading 'वि विरमन्' for 'मञ्जग-वि' though claiming on account of the introduction of the usual traveller is not so good, as another वि is uselessly brought in मञ्जग-वि विरमन् (2) to मञ्जग-वि) possessing the beauty of the face of (his) beloved. One wonders what resemblance there is except in the fancy of the poet between the face of a lady and the bunch of the blossoms of a *Kurubaka* tree. *Valhiva* in this poem now and then uses such comparisons as do not appeal to us. This probably is an indication of the immature poet विरगद्वयान (ad) to मञ्जग-वि, which have just shot out. The idea of the verse is. When a sentimental person looks upon a *Kurubaka* tree full of blossoms he knows that the tree must have been embraced by ladies. This probably recalls to his mind many a happy occasion when he himself must have been with regard to his beloved in the same pleasant situation in which the *Kurubaka* was before it began to put forth blossoms. This recollection is followed by a volley of the arrows of Love directed at his heart,

VERSE 19 Here the earth covered all over with the red *Kimsuka* forests is compared to a young bride dressed in red वसन्तमयः सखा कुसमावृणोति सिद्धयन् सख मयाविना इव धूमि रक्तगुग्गुलु सखय इव मयि-In the spring time the earth at once covered on all sides with the forests (सख) of *Kimsuka* trees bent down with flowers appears like a new bride dressed in a red garment सिद्धयन् (explained as सिद्धिः यन् इव 1 सखय पदमयः पदार्थः) is a kind of tree known also as वसन्त which has beautiful red blossoms but without any odour सिद्धयन् means a blossom of that tree (1 विद्यान्ता न शायन विद्यान्ता इव

किञ्चिका Chm 7 It appears that the *kinshuka* blossoms in Spring Cf 'उपहितं विविरापगमयिष्या मुकुलमालमशोभनं किञ्चिकम् । प्रणयिनीं नवयुवमण्डनं प्रमत्त्या मदरागितल्लब्धया' *Raghu* IV-27 रत्नागुणा-रस मयुज यस्या त—Here a young bride is described as dressed in red white in III-1. *supra* we have seen a नवयुव dressed in white. Whether the poet is actually referring to any real social customs of his days or whether he dresses his young brides in whatever dress suits his fancy at the moment without any regard to social customs one is not able to know positively at present. Is it that the dress of a bride varied with the season? अर्धमवहितसदृशे (a) to किञ्चिकवने) resembling blazing fire (i.e. appearing as red as blazing fire) मरुता मरुते (ad) to किञ्चिकवने) shaken by the wind मरुता मरुते of मरुते the wind हि is apparently used without any meaning for the sake of metre though one can explain it away, as we did in the last verse as being used in the sense of to emphasise.

VI RSL 20 The idea of this verse is that the *kinshuka* and the *karmikāra* flowers are already too much for the young lover. But when the cuckoo begins to soo its sweet notes it becomes quite intolerable to him. Translate. Is not the mind of young men which is excited on their beautiful face (beloved's) (already) broken (or split into two) by the *kinshuka* flowers possessing the splendour (i.e. the redness) of the beaks (lit. mouths) of parrots. Is it not (already) burnt by the flowers of the *Karmikāra* tree that (यद्) this cuckoo again wounds it with its sweet notes (lit. words)? The poet means to say that it is very cruel on the part of the cuckoo to do so. For किञ्चिक विद्मो नोते in the last verse उदितुस्तु नोवा वातिधुनि-उदि" अयं फलपत्र" is a kind of tree which puts forth blossoms when ladies dance before it (vide the verse quoted under IV-16 *supra*). Its flower too like the *kinshuka* possesses an excellent colour but no smell and hence is not liked. Cf कर्मिकारं यदि फलपत्रं मुदति तिरश्चन्त्या मय चन्द्रावरागमावर्तिषा गुणानां दगादयदी विचक्षणं यदुक्तिं hu III 26 कर्मिकारं वृत्तं इति probably not made known. कर्मिकार is not required मरुतवानिहितम—मोयं मरुत वामं मरुतम नाम किञ्चिक-attached to or riveted upon the beak with beautiful feathers.

VI RSL 21 This verse describes the effect of the

sweet notes of the male-cuckoos and ' the murmuring of innumerable bees on the mind of women staying in their families i.e. with their husbands. It argues a good deal for the love inspiring character of the cuckoos' cooing and the bees humming when they have power to unsettle the modest, bashful heart of ladies living with their husbands.

पञ्चाङ्गिरे युगे (च) वधूना तज्जाति-वन-द्वयं कृष्णहृदि भगवन् वयाङ्कुर इत्यम्  
In a moment have the male cuckoos and the bees agitated (वयाङ्कुर इत्यम्) the bashful and modest mind of ladies even in the house of (their) families तज्जाति-वनम् full of bashfulness.

अतिनयम् possessive of modesty भगवन्—The instrumental is used according to "अवयव वृत्त्या" Pāṇini II-3-6. The instrumental is used with words expressive of time and place when the instrumental of the third named object is meant to be expressed. काले च ह्येवमस्ति कालात् इत्यम्, कालात् कालात्कालात् (Vt = Gm 3 53) कृष्णहृदि च in the house of their families i.e. in the house of their husbands i.e. while staying with their husbands. The force of अति is that a lady staying with her husband has nothing to fear from the cuckoos and bees as it is not possible that she would suffer much from love-sickness when her husband is near. Yet we are told that the mind of such ladies is made anxious by the cuckoos and bees. This means that the notes of cuckoos and humming of bees are highly exciting. Some explain कृष्णहृदि as in the house of high born persons taking कृष्ण in the sense of a high or noble family. This would mean that generally ladies in high families are not susceptible to influence of this kind but the cuckoos and bees have such a great power to excite the mind of woman that even these ladies are agitated by their notes. But this is not half so charming as the first way for in the court of the God of Love there is no such distinction as ladies in high or low families all of them being equally apt to be influenced by him and his conductors such as the cuckoo the bee etc. वयाङ्कुरेण उवाच (a lyctivas to वयाङ्कुरे) whose notes (lit. words) are sweet and indistinct and which are possessed of मधु मधु (15) sweet and indistinct तान् पश्य पश्य part from तन्-मधु + दा इत्यङ्कुराणि इति कृष्णहृदि (growing with green) uttering sweet indistinct sounds through excessive intoxication. The real line उवाच इति मधुमत्तम् is not a good and in an intoxicating words.



VERSE 22 This verse describes the vernal wind वसन्ते  
 नगणां हव्यन्ति हरन् वायुर्विवर्तति In Spring the wind blows forcibly (वि)  
 attracting the minds of men. The other lines qualify वायुं कुसु-  
 मिना सहस्राण्यम्वा मन्मथयन् shaking the branches of mango-trees  
 full of blossoms For कुसमिन विदे नोत on पृथिवि under VI-15  
 मन्मथः सहस्रम् is a very fragrant kind of mango-tree Cf  
 - 'आश्रयन्ता मन्मथोऽसौ सहस्राक्षानि निखरन्तम् मन्मथमप्य ननोमि दिशु  
 दिश्वामयन्' wafting the notes of the cuckoo through the quar-  
 ters It is common experience that wind स्रजः is the sound  
 all around which in its absence would not have travelled so  
 long परभूत-ता (nourished by another) means the Indian  
 cuckoo It is said that the cuckoo lays its eggs in the nest  
 of the pulbul crow which thence the eggs to be its  
 warmers and hatches them and nourishes and brings up the  
 young ones till they grow old enough to abandon imma-  
 fully the nest of their nourishers Hence the cuckoo is  
 known as परभूत (परभूतः) मन्मथः, परभूतः etc as the crow as  
 परभूत (परभूतः विमाने or भानि) Cf ' प्राग्वन्निगमन्तमप्यवज्ञानमवेद्विजे  
 परभूता सतु पाथयन्ति Sak V 22 नीदराय ननिगमन्तमप्य  
 in consequence of the disappearance of the falling of snow  
 When the snow was falling the wind was unbecom-  
 ing account of its extreme coolness निगम disappearance समग  
 very fortunate lovely charming be useful Cf ' कल्याणि  
 सुभगा मन्मथुः किं पनमिदं नवाप्यगतिः' Sak VI 80 न न  
 प्रीत्यमप्य नृभयमप्यगच्छ सुवतिषु Sak III 1

may ask what is the propriety of सविभ्रम in सविभ्रमसूक्ष्मनिवायडान . We know that the smile is white. But does it make any difference in the colour of the smile of a lady whether she be सविभ्रम or not? We think that सविभ्रम here serves no purpose as there would be no difference in the smile of a lady whether she is सविभ्रम or otherwise. We thus have here the fault known as शब्दावन which means मुख्यानवधारित i. e. what does not help or what is not needed for understanding the principal idea. Here the principal idea is as white as a lady's smile. The adjective सविभ्रम is not required for understanding it as the fact of the lady being सविभ्रम would not affect the whiteness of her smile. The usual example of this fault is विनोद विनयार्थं विदुः मञ्जुः स विदुः. Here the word विदुः serves no purpose as regards the giving up of worldly pride. Vide S. D. VII p. 360 (उपश्रवन्ति) यथा गगमन्निनि मनोनि प्रगार (हर्षनि) (The pleasurable grooves attract) the minds of youths with delicious songs long ago. The idea is that the minds of youths are attracted long before the mind of a sage gives way because the former's minds are गगमन्निनि while the latter's is निवृत्तगगमन्निनि—A mind which entertains no passions which takes the smiles and frowns of Fortune with equal thanks is looked upon as clear, like a mirror which entertains passions is consequently said to be sullied or stained by them. For a similar idea and a general description of the season of प्रसन्नमनसःकामादहति पश्मिन्पुष्पिनगपुष्पिनिदिशि । नवकिमप्यप्युत्तमश्रीहर्षनि मनविमानन मनल " S. II (1) 146

VELTSE 24 मन्त्रममनाय मधुमन्त्रिकिष्टद्वन्द्वनि नगणां हृदय प्रमन हर्षनि—In the month of Chaitra women freely attract the heart of men by means of the sweet sounds of cuckoos and the bees. Here we understand the instrumental पुष्पनि as शृणु मन्त्रिनि i. e. used to express the attractive force by which an action is done. It is clear that the notes of cuckoos and the hummings of bees being very exciting greatly help women in captivating the hearts of men so much so that women are said to linger about their desired object by means of the sweet sounds of cuckoos and bees. The citadel of the heart of men has already been bombardaded by the exciting notes of cuckoos and bees and when women

with gold girdles round their waists and pearl necklaces on their breasts appear on the scene the fortress falls in a moment. We may also take मधुरकोस्त्रिभुवनदे as an उपरम्भणे नृनीया and construe as मधुरकोस्त्रिभुवनदे (उपलभित) मधो मास (in the month of Chaitra characterised by the sweet notes of cuckoos and bees) कालिकाश्रम शृगाश्रम कोस्त्रिभुवन नवा नादा श्रीरिलभुन नादा मधुगश्रमे कोस्त्रिभुवननादाश्रमे मधु means *midle*, *olice* the Spring or the month of Chaitra which together with the month Vaishakha also known as वसव, forms the Spring. Here the word must be taken in the sense of Chaitra as it is qualified by मास. Cf. for this meaning of मधु. मास्करस्य मधुमाधवदिवस 'Raghu XI-7 एतद्गुप्तममममसमवे' K. Note that the names चैत्र वैशाख etc. for the various months appear to be later as they evince a good deal of the knowledge of astronomy. They are in fact given from the position of the full moon in relation to the various constellations of stars. Thus चैत्र means the month in which the full moon stands in the constellation Chitra (चित्रया युक्त्य पौष्णमासी यस्मिन् स चैत्र) वैशाख - निशाखया युक्ता पौष्णमासी यस्मिन् and so on प्रसभम् (*note*) forcibly Cf. नक्षत्रिणीनामणेण हाणिना प्रसभस्तन Sak I-3 अलम्बि हेमस्तना (*note* to नाव) with their gold girdles hanging round their buttocks ललसन्तहाता with their necklaces adhering to their breasts कटय यन्त्रय with their slender bodies relaxed through the intensity of passion रुन्धव्य the pride or arrogance of love, hence intensity of passion Cf. V-16. On account of the intense passion of love raging in their hearts which led them to indulge exceedingly in amorous sports the women felt drooping in their bodies. This is a very common epithet of woman which we have met more times than one. For गावस्त्रि विह note on the word under III 1 *supra*.

VERSE 20 सर्वं जनं निविष्टं दृष्ट्वा मममवि All persons full joy at the sight of mountains. The other lines qualify निविष्टं and give us the romantic characteristics which make the mountains so joy inspiring in this *राज्येण* निविष्टं (*acc* in) those which support the earth. Reference has already been made to the old idea that the mountains support the earth. नानामनोरं नाना the word is (*नन्*) of which are adorned with beautiful flowers trees of various kinds जनं a skirt a

look at it on a side दन लक्ष्म्यद्रुमा — Explain this in three ways  
 (1) कुसुमप्रधाना द्रुमा कुसुमद्रुमा ( दक्षमपदगोपी ) trees the principal  
 object of which is then flowers मनोनाशने कुसुमद्रुमाश्च । रम  
 यद्द (2) मनानानि च तानि कुसुमानि च नैयन्ता द्रुमा (3) मनानानि  
 कुसुमानि यदा न मनोवशमा, मनोऽकुसमाश्च न द्रुमाश्च हटा ज्ञेयान्  
 the regions (देश) on whose summits are vociferous with the  
 notes of overjoyed cuckoos For सारङ्गं vide note on निन्दन्तश्च  
 under II 15 supra For अयङ्गं vide note on वयम् under  
 verse 22 supra गन्धजातं पर्वतान् whose numerous boulders  
 are covered with a number of *Shaleya* plants जाडम् and  
 नाश both mean a collection or a number शैलेयम् is a kind  
 of plant which is said to grow on rocks and is very fla-  
 grant (गिराया प्रथम) Cf अत्राप्य चाम्पूवृक्षानितानि शैलेयगन्धानि  
 क्षिप्तानितानि Raghu VI 51 and निन्द सौम्यवन्द्यं क्षिप्तानितानि Ku  
 I 35 Mallinatha commenting on the latter of these passages  
 explains the word क्षिप्तं नर गन्धम् । गन्धस्य विविद्वत्  
 परिणद्धं [ast pass part of वृत्ति + न्] to cover or envelop क्षिप्त-  
 त्वं (a surface) is sometimes used at the end of compound is  
 without much alteration of meaning

VERSE 26 This verse describes the condition of a  
 traveller at the sight of blossoming mango trees Note that the  
 mango is one of the five arrows of Cupid and hence it exercises a  
 fatal influence on the poor traveller separated from his beloved  
 It should also be remembered that the mango accord-  
 ing to the poet's convention blossoms when ladies sing in  
 praise of it अथ कुसुमिनां सङ्गात्कुसुमाश्च नरे निर्दिशति The traveller  
 on seeing mango-trees full of flowers closes his eyes (that he  
 may not set his eyes upon the tall unsharable trees) एवान्  
 मन्दसि अस्मा अयम् on who plucks on his way मायायि faints माया  
 एव विरणाट्टि shuts his nose by the hand (probably to ward off  
 the fragrance which he does not want to take in as it would  
 make him love much the more) उच विभक्ति cries out aloud  
 (some such words as मयि वि) सन्नातिशेयं हृन्ति — (qualifies  
 अवयव) The frame (शरीर) of whose mind is depressed on  
 account of the separation from his beloved

VERSE 27 Con-true एवं कुसुममागं मानिनां यन्मम मनसा  
 क्षिप्तं मममपदगण क्षेपितं च नार्द्रं कुसुमिनसङ्गात् सङ्गिरांश्च सर्वदृशः  
 मिथिवि नृद्वि Translat- With the notes of the cuckoos and (the

numbers of) the bees and the blossoming, musical, and the *Karmakara* tree is the charming, flowery month strikes at the heart of proud ladies for the kindling of the passion of love (therein) as if with so many sharp arrows. The idea is that proud ladies had held aloof from their lovers but the flowery month kindled love in their heart with the notes of the cuckoos and the humming of the bee. The result probably was that they relented and showed favours to their lovers. The flowery month is looked upon as an archer who strikes at the heart of proud ladies. His arrows are the notes of the cuckoo etc. and his object in striking at their heart is to kindle love therein with a view to make them relent. कृतुममास the month of flowers वसन्त is known as कुलमास (cf. Gitā 1-35) and वसन्त extends over वैशाख and वृश्चिक. So कुलमास must refer to either of them. मादेनि is a proud woman who is angry with her husband and keeps aloof from him through pride.

अथ VERSE 1 This and the following eight verses are interpolations. From among the group of interpolated verses in this poem some of these possess some poetical beauty. सामन्तः प्रवासा मार्गं नृनृणां अभिमुखमभिदीक्ष्य मन्मथानिधाने माहमति. On seeing in front of him the man, otious on his way a traveller with an emaciated body faints on account of the strokes of the arrows of Manmath. He is in सामन्ताव has no sense is a सामन्त त्रास ही is the more expected to faint but if नव be understood in its usual sense of though it even the sense obtained will be the opposite of what the real state of things is. हावन्मकरान्दीन् पुष्पगणान् मम (1) to नृनृणां) droppin down leaves of flowers possessing the beautiful lustre of gold. It would have been better if we had कनकवर्चसात् instead of हरिपवनकान्तात्. I explain हरि कान्तात् as (1) हरिपवनकान्तात् (2) हरि (च नृनृणां नरसामान्तात्) वचनान् मृदुपवनविधुनां वचनान् (1) to नृनृणां) that was full of flowers and which is a beautiful (3) वचनान् is a petal in view of line 1.

\* VERSE 2 In this verse the Spring is described as an excellent beautiful lady in their various dresses यम

इदानीं कामिनीनां सद्बचसि ह्रादिभिः परबृनस्त्वर्गानि अभिभवति The Spring now excels (lit. defeats) the good speeches of young ladies by the delightful, sweet indistinct notes of the cuckoos. This means that the voice of ladies was as sweet as the notes of the cuckoo कुन्दपुष्पप्रभाभिः स्मिनदशनमयुग्मान् (अभिभवति) (throws into the back ground) the rays of their teeth and smiles by means of the splendours of the *Kumla*-flowers (which are white) स्मिनदशनमयुग्मान् (1) स्मितानि च दशनमयुग्माश्च तान् or (2) स्मितानि च दशनानि च स्मिनदशनानि, नेत्रा मयुग्माः तान्, दशन-नम् a tooth. विद्रुमार्थे पल्लवे ऋत्विजलवराग्नि (अभिभवति) (eclipses) the beauty of their sprout-like hands by means of the sprouts possessing the lustre of a coral. विद्रुम is a kind of gem to which the lip of ladies is often compared on account of its redness. The hands of ladies too were red. Note that this line contains a fault known as व्यासतार्पणम्. The hands are first likened to sprouts (ऋत्विज) and again they are said to be eclipsed by the sprouts. Vide S. D. VII-p 390.

अथऋ VERSE 3 वसन्ते नर्यः मुनिरादरि कामयन्ते In Spring women fall in love with even an excellent sage. मुनिर stands for a man who knows nothing of love-matters, for a sage is expected to be a person who has lost all his passions and desires. The idea is that the Spring is so exciting that women cannot check their passion and hence what they long for is a man and they do not care whether he is a मुनिर or a thorough नगरिज. The instrumental case should be understood as उपलक्षणे दृष्टीया and should be translated as "characterised by" कनक-कमलकान्ते वाण्डुगण्डे. भगवन् (दयस्विता नर्यः) (women characterised) by faces as beautiful as a gold lotus with pale cheeks. Pale cheeks are due to the intensity of the passion raging in their heart उपरि-स्तनयि with the nipples of their breasts, wet with the sandal pigment and having necklaces placed on them. मदन-दृष्टिनि with the languid glances of their eyes that were made to dance by Cupid. हास a lance. मालसः is an instance of the भाग्यवान् use of an adjective (अनन्त = प्रादुर्भूत महिम्ने).

अथऋ VERSE 4. योषितमिदानीं हि बाह न भवति (तत्) ब्रूहि—Tell (us) what part of women does not become charming now i. e. in this season. The poet means to say that women in Spring appear extremely lovely. The other lines



for the shade of trees (by day), similarly at night (they) again wish for the rays of the moon and go to their pleasant cool mansion for sleeping and closely embrace their beloved on account of (the beloved's) cool touch (lit. coolness). नक्तम् (at night). निरणम् a ray, the singular being used collectively, like इष्यम् and रुन्नाम् below. मधाय — मधायकता — मधाय, रस्य — whose rays are full of nectar. The moon is supposed to be full of nectar which is gradually drunk by the ghouls with the result that she wanes in the dark half of the lunar month. Cf “ दयार्थवत्तस्य सुगन्धमात्रा कदाचन स्वाश्रयणे हि वृद्धे.” Raghu. V-16. शीतनन्दान् on account of her coolness. This leads the com. to conjecture that the beloved must have been a दामा who is thus defined: “ शीते सुखाद्यमर्वाहो ग्रीष्मे वा सुखशीतलम् । तदस्माद्धनवर्गा-मा वा श्री दामेति कथ्यते. ”

वचन VERTE 8 This is a very bad verse and is apparently fashioned by its author after Kālidāsa's last verse in each canto which contains a benediction. No definite idea appears to have existed in the mind of its author when he composed the adjectives in this verse which qualify वृषा-गम्. For instance the second line leads us to think that the Spring has been looked upon as a human being having for its teeth the *Kunda* flowers and for its face the full blown lotus. But this idea is not followed in the choice of the other epithets. The first epithet नीला मय makes no sense. No Ashoka has ever been known to be नील. मधह्रिफणन which is possessed of the humming of intricate bees कुन्दा. निरर. which has for its collection (निरर) of white teeth a garland of *Kunda* flowers. शरीर a chaplet (tied on the crown of the head) a garland in general. शिखाम्भारिडाश्रये — मय. वृषाश्री-पवन the gentle breeze in which is scented by the fragrance of the mango trees अमाश्रीमाश्रु who is the preceptor for initiation into sexual intercourse. The Spring being the exciter of passion is supposed to initiate young persons into the mysteries of love. उगल मगदय prosperity which would last till the end of the world उल्ले जल मय नद. Or take वन्द्याम् as an accusative of time according to “ कालावरोह्यनमस्ये द्वितीया दक्तया ” कल्प is a day of Brahmā, or 1,000 Yugas, being a period of 432 million years of mortals. The world is to last for one Kalpa and would come to an end with it. Hence उर alone means sometimes



universal destruction or the end of the world मदनसिन्धु which is dear to Madana ( the Spring being his sole companion ) पुष्पागम ( पुष्पाणादागम यस्मिन् ) the Spring, because in this season the trees bear flowers

क्षेपक VERSE 9 This verse also contains a benediction though the verse is not as big as the preceding one नमो नमो नमो नमो नमिष्यसि मधु May this Spring time conduce to your prosperity मलयपवनरश्मि struck at by the Malayu wind For मलयपवन vide note under the next verse कविलालावत्य pleasant on account of the notes of the cuckoo. सुगन्धमन्निषेकात् लम्बगन्धप्रबन्ध which is always fragrant on account of the sprinkling around of odorous juices The wind always wafted around the odorous juices of lotuses, mangoes etc, making the whole season fragrant लम्ब गन्धस्य प्रबन्ध वन Who has obtained a continuance of fragrance मधु a continuance an uninterrupted series or succession Cf " कवे दिव विजि विद्वत्सैव साव विद्वद्मान भुवि मधु कथाश्रवण " K मयनाद् विविधमधुपङ्क्तौ नीक्षमाण looked at on all sides by clusters of bees of various kind मधु ( मधु विवति मही ) one that drinks honey, a bee

VERSE 28 In this verse the God of Love is represented as a King possessing the various kingly marks supplied to him by his friend the Spring The verse contains the usual benediction सोम वसन्तान्वित लोकमिदं विद्वत् व भव विजितरीनु May that Bodiless one ( viz God of Love ) the conqueror of the world, accompanied by the Spring repeatedly, confer prosperity upon you For विद्वत् vide note on अन्त under verse 6 अन्त साक्ष्य should be understood as something like the Marathi ना हा वसन, otherwise अन्त would be purposeless विजितरीनु is a frequentative third person singular imperative of वि + तृ to give or confer वसन्त is the constant companion of मदन Vide note under verse 1 supra and of " मधु ते मधु माहवर्षात्मावतस्तस्य महापृथ्वी " Ku III-21, " न मावत नमिमन नम्या नया च साग्रवमनप्रधान " Ibid III-23 ( परव ) वरदा आसी मङ्गलमर्षि Who ( Cupid ) has for his excellent arrow the beautiful allusion of blossoms of the mango-tree मङ्गल सार्वभौम Whose bow is the good Palasha flower यस्य ज्या अलिङ्गम् Whose bow string is a swarm of bees यस्य सित कन्दर्वादि एव सितम् Whose white spotless umbrella is the white rayer)

one ( i e the moon ) This is not a good fancy as far as the words go, for there are spots on the moon  
 दग्धमनेष दग्धानि Whose intoxicated elephant is the breeze  
 coming from the Malaya mountain. The Malaya is  
 a mountain range in the south of India abounding in  
 sandal trees. The wind coming of this mountain is usually  
 represented as wafting the odour of sandal trees and other  
 plants growing thereon, which peculiarly affects persons  
 who are smitten with love. The description of दग्धानि is a  
 regular item in the description of the Spring because in  
 this season the wind blows from the south and is fragrant  
 दग्धानि and दग्धमनेष are so inseparably connected together that  
 दग्धानि has come to be a synonym for vernal breeze. This  
 wind blows all over the country and wherever it goes the  
 influence of Love is felt. Hence it is said to be the elephant  
 which carries the God of Love on its back बहुनिन वरुण  
 whose birds are the cuckoos वनिन् is the same as वनिन्  
 according to विशदाम्भ. It comes from वनि ( निवासिन्मृग्या )  
 वरुण and means one who praises a panegyrist a bard.  
 ' वनिन् मृगिवाटका ' अमर. वरुण and note on this word under  
 verse 22 above. If this be taken as a singular there would  
 be no difficulty as वरुण means a cuckoo. But it appears  
 the poet has used it in the plural otherwise he would not  
 have said बहुनिन ( plu ) but would have simply said  
 बहुनी. When however वरुण is taken as the plural of  
 वरुन् then comes in a difficulty. We know that वरुन् ( व  
 निनि ) means a crow as distinguished from वरुण ( वरुण )  
 which means a cuckoo because the cuckoo is nourished by  
 the crow. It just can never have meant that the crows  
 are the birds of Love. Therefore वरुण must be explained  
 as Mallinātha has explained it as the alternative  
 and र' वरुणं वरुणं वरुणं वरुणं. Ku VI 2. Accord-  
 ing to him वरुण would be divided in two ways so as to  
 make it mean a cuckoo. ( 1 ) वरुणं वरुणं वरुणं वरुणं  
 ( 2 ) वरुणं वरुणं वरुणं वरुणं. The latter way, says  
 Mallinātha is according to वरुणं वरुणं.

# APPENDIX—A

## INDEX TO VERSES

अमुस्सुग्भिधुपामोदि	V. 12.	जलधरविननाना	II. 27.
अज्ञानि निद्रालम्	VI. 11	ज्वलति पवनवृद्धः	I. 25
अन्या प्रकामसुगत	IV. 14	तडिआशकधनु	II. 19
अन्या त्रियेण परि	IV. 16.	तनूनि पाण्डूनि	VI. 9
अन्याश्चिरे सुरत	IV. 17.	ताम्रप्रवालस्तवका	VI. 15
अपगतमदरागा	V. 1.	तारागणप्रवरभूषण	III. 7.
अभीक्ष्णमुच्चैर्वनना	II. 10	तुपारसंघातनिषात	V. 4.
अमल्यनातोदितरेणु	I. 10	तृणोत्करैरुद्धनकोमला	II. 8.
अमितनयनलक्ष्मी	III. 24.	तृपाकुलेशातक	II. 3.
आकम्पयन्कुसुमिनाः	VI. 22.	तृषा महत्या हनुविक्	I. 14.
आकम्पयन्फलभगा	III. 10	दवति वरकुचाग्रे	II. 25.
आर्दाप्तवहिसदशै	VI. 10.	दम्भच्छदैः सखण	IV. 12.
जा मूलतो विद्रुम	VI. 16.	दिवनवरमयूखै	III. 23.
आर्द्रा मञ्जुलमञ्जरी	VI. 28.	द्रुमाः सपुण्या सलि	VI. 2.
आलम्बितमरमना	VI. 24.	नखपद्मचितभागान्	V. 15.
उच्छ्रामयन्त्य श्वध	VI. 8.	न चन्दनं चन्द्रमरीचि	V. 3.
कदम्बसर्जजुनकेतका	II. 17.	न बाहुयुग्मेपु विला	IV. 3.
कनकरमलकान्तै	V. 13.	नवजलकणमज्ञा	II. 26
कमलवनविताम्बुः	I. 28	नवमवालोद्गम	IV. 1.
कर्णेषु योग्यं नवरुणि	VI. 5.	नष्टं धनुर्वलभिदो	III. 12.
कलारपद्मकुसुदानि	III. 15.	नानामनोःकुसुम	VI. 25.
काचिद्विभूषयति	IV. 13.	नितम्बविम्बैः सदुक्ल	I. 4.
काचीगुणैः काञ्चन	IV. 4.	नितान्तनीलोत्पलपत्र	II. 2.
कान्तामुल्लघुतिजुषा	VI. 18.	नितान्तलाधारम	I. 5
कारणधाननविघटित	III. 8.	निपातयन्त्यः परित	II. 7.
कालागुम्प्रचुरचन्दन	II. 21.	निहृदवाताशनमन्दिगे	V. 2.
काशशिरा विकच	III. 1.	निर्मान्यदाम परिभुक्त	IV. 15.
काशेमेहा शिशिर	III. 2.	निशाः शशाङ्कत	I. 2.
किं किञ्चैः शुभमुग्ध	VI. 20.	नृत्यप्रयोगरहितान्	III. 13.
कुन्दैः सविभ्रमवधू	VI. 23.	नेत्रे निर्मल्यनि	VI. 26.
कुवलयदलनलै	II. 22.	नेत्रेषु लोको मदिरा	VI. 10.
कुसुमरागाग्निर्न	VI. 4.	नेत्रोत्पलवो हृदयहार	III. 22.
कृतापगधान्वहुमोडणि	V. 69.	पटुतरदवदाहोच्छुप्	I. 22.
कशाभितान्तघन	III. 1.	पयोधराश्रन्दनपङ्क	I. 6.
गजगवयमृगैश्च	I. 27.	पयोधरैः कुङ्कुमराग	V. 9.
गात्राणि कालोपक	IV. 1.	पयोधरैर्मणिगर्भार	II. 11.
गुरुणि वार्गाणि	VI. 13.	पाकं मज्जन्ता हिम	IV. 10.
गृहीतनाम्बुलवि	V. 5.	पीनस्तनोरःस्थल	IV. 7.
नयन्यमोदनाक्षरै	III. 3.	पुण्यामवामोदि	IV. 11.

सुम्कोविर्लभ्यतरमा	IV. 14	विलेभेनन्दीवस्वारि	II. 12.
सुम्कोविर्लः वल	VI. 21.	विलेभेनोत्रोपलपत्र	II. 9.
पुपुजघनभरातोः	V. 14.	विवस्वता तौल्यनरांशु	I. 18.
प्रकामकामंयुवभिः	V. 7.	विशुष्ककष्यहन	I. 15.
प्रनण्डमूर्धः स्पृहर्षाव	I. 1.	व्योम कविदन्तशस्त्र	III. 4.
प्रवृग्देविकारः	V. 16.	गरदि कुमुदज्ञान	III. 22.
प्रकुञ्चूताङ्कुरताङ्ग	VI. 1.	गिरिषि वरुणमाल्यं	II. 24.
प्रकुञ्चूतालोपल	IV. 9.	गिरिकर्हैः योगिनद्या	II. 18.
प्रभिरववर्च्यनिभ	II. 5.	शेफालिकावुमुम	III. 14.
प्रभृन्मालिप्रभवै	IV. 8.	श्यामा कृताः कुमुम	III. 18.
प्रहृष्टा चैशुर्वय	V. 1.	श्वनिनि विद्वग्गणः	I. 23.
प्रियङ्गुकांलायक	VI. 12.	सचन्दनाम्बुव्यजनो	I. 8.
बलाहकाश्वासनिगड	II. 4.	सदा मनोज्ञ स्वगदुल्य	II. 6.
बहुगुणरमणीयः कामि	II. 28	मपत्रलेखेषु विलासि	VI. 7.
बहुगुणरमणीयो योपि	IV. 18.	सफेनलालाटन	I. 21.
बह्वन् इव जातः	I. 26	ममदमुम्भं परिशुष्क	I. 17.
भिक्षाज्जप्रथवराम्नि	III. 5.	समदमधुराणा	VI. 27.
भक्तद्विरेकपरिचुम्बित	VI. 17.	समुद्रतस्वेदविनाश	I. 7.
मनोहृयोमरु	V. 8.	समुद्रतनोशमृणाल	I. 19.
मनोहरेः कुङ्कुम	IV. 2.	संप्रशालिनिचरा	III. 16.
सन्दर्भितकुलित	III. 6.	गविभ्रमेः गाम्भिर	I. 12.
मालाः वदम्बनवक्त्र	II. 20.	सर्पाङ्गम्भोर	II. 1.
मुदित इव वदम्बे	II. 23.	सितेषु हर्म्येषु	I. 9.
मृगाः प्रवृत्ताप	I. 11.	मितोपलामाव्युद	II. 16.
रतिभ्रमज्ञान	IV. 6.	मुगान्धनिश्चामरि	V. 10.
रविप्रभाद्भ्रम	I. 20.	मुवाभितं हर्म्यतल	I. 3.
रवेमयूरभिलापितो	I. 13.	मोन्मादहर्ममिषुने	III. 11.
वनविषाणा नवनग्नि	II. 15.	स्वनेषु हागः सितच	VI. 6.
वर्षाजलानां मणि	VI. 3.	वर्षाणा विहाव वदनेषु	III. 25.
विकचकमलवन्त	III. 26.	स्पृष्टवमुदधितानां	III. 21.
विकचनवकुसुम्भ	I. 24.	हर्म्यजिता मुललिता	III. 17.
विपत्रपुष्पा तल्लिनी	II. 14.	हरिः मचन्दनरसैः	III. 20.
विषाणुरं वीडरज	II. 13	हुताधिकल्पः सवितु	I. 16.

Index to Shेषक Verses.

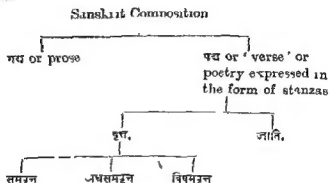
(The reference is to pages.)

आकम्पितानि	70.	मधुपुरमिमुताङ्गम्	69.
इषुतुषां	58.	मलयपवनविद्ध.	71.
कनककमलबान्धेः	69.	मार्गं निरीक्ष्य	43.
करवन्तमनोज्ञा.	36.	रम्यः प्रदोषममयः	70.
छायां जन.	71	रुचिरकनककान्तम्	68.
नौलागोर्वाविकल्पित	71.	वह्नी वपस्वि	22.
पद्मनवतल्लिनीः	69.	सुतरपविलासल	37.

## APPENDIX—B

### A Note on Metre

The following genealogical tree would, we hope, help the student to remember some necessary information about metre before he enters on the study of the regular metres in his text



These terms are thus explained—

A *Paulya* or a stanza is a combination of four *pādas* or quarters, which are regulated either by the number of syllables (अक्षर), or by the number of syllabic instants (मात्रा)

A *दृष्ट* is a stanza the metre of which is regulated by the number and position of syllables in each *pāda* or quarter. A *ज्ञाति* is a stanza the metre of which is regulated by the number of syllabic instants in each quarter.

A syllable is as much of a word as can be pronounced at once, that is, a vowel with or without one or more consonants. A syllable is *लघु* 'short' or *गुरु* 'long' according as its vowel is short or long. The vowels अ, इ, उ, ए, ओ are short, and ऋ, ॠ, ॡ, ॢ, ॣ, ।, ॥, ७, ८, ९, ॱ, ॲ, ॳ, ॴ, ॵ, ॶ, ॷ, ॸ, ॹ, ॺ, ॻ, ॼ, ॽ, ॾ, ॿ are long. But a short vowel becomes long in prosody when it is followed by an *anusvāra* or *īkār*, or by a conjunct consonant. Similarly the last syllable of a *pāda* is either short or long, according to exigence of metre, whatever be its natural length, e.g. in *पञ्चदश* (1-1) ष and ष are long, because they are followed by a conjunct consonant and a *īkār*.

ectively, in कश्चिद्विचित्रम् ( I-2 ) व is long because it is covered by an anuswāra, and in मयु ( 1-32 ) यु is long because the metre requires it. This rule may be remembered by learning the following couplet " सानुस्वारश्च दीर्घश्च विमर्शश्च । वयं मयागरवन्तं न्यापादान्तगोपि वा "

For the purpose of scanning metres regulated by the number of syllables. Writers on Prosody have devised what 'Ganas' or syllabic feet, each consisting of three syllables being short or long. They are given in the following verse—

मञ्जिष्मश्चित्रश्च नृणां  
आदिगण उक्तदिग्दर्शकः ।  
जा शुक्रमयमता रम्यता  
सौन्दर्यं कथिताऽयमस्मि ॥ or  
आदिमयामानेषु यरता यानि लायवम् ।  
भनता गीतं यानि मनां तु यद्व्यायवम् ॥

Expressed in symbols ( the symbol V denoting a short syllable, and — a long one ) the different Ganas may be represented as follows

म V — —	म — V V	म — — —
र — V —	ज V — V	न V V V
त — — V	स V V —	ल V, म —

Each line of a stanza contains the *Yati* or *Cesura*, i. e. the pause which we make when we recite the line. If this pause comes in the middle of a word we have a defect which is known as *Yatibhanga*.

Kalidasa's *Ritu-Samhāra* contains 144 stanzas, leaving out of account the 14 interpolated verses. The poet has used 7 metres, to cover these 144 stanzas and we give below the metres used by the poet in the order of their frequency, together with their definitions, the scheme in *Ganas* and the *Yati* or pause

( 1 ) वज्रम्भम् Def " जगो नृ वज्रम्भप्रदीप्ति जगो " *Ganas* ज न ज न ( 57 ) This metre has been used 51 times. The stanzas in this metre are as follows I 1-21 II 1-19 V 1-10 VI 1

( 2 ) वमनविष्का Def " उक्ता वमनविष्का तमजा जगो म " *Ganas* न, म, ज ज न म, ( 86 ) This metre has 38 stanzas assigned to it. They are as follows II 20-21 III 1-20, 25 IV 13-17 VI 17-26

(3) मातृनी *Def* ननमयययनयं मालिनी भोगिनीये ' *G e e e*  
 न न म य य (87) There are 27 stanzas in this metre  
 which are as follows I 27 28 II 22 28 III 21 24 26  
 IV 28 V 11 16 VI 27

(4) उपजाति This is a metre which is formed of the  
 combination of इद्रवञ्जा and उपद्रवञ्जा It should be noted that  
 इद्रवञ्जा and उपद्रवञ्जा are exactly alike except that the first  
 syllable of इद्रवञ्जा is long while that of उपद्रवञ्जा is short and  
 when both these are mixed in one stanza the metre is उपजाति  
*Def* स्यादिद्रवञ्जा या न ना जगो ग । उपद्रवञ्जा ननजास्तता गो । अननगेनी  
 रतक्षमाजा । दाने यदीयातुपजातयम्ना There are 23 stanzas in  
 उपजाति metre in this poem which are as follow IV 1 12  
 VI 2 3 7 9 11 12 14 16

(5) इद्रवञ्जा *Def* स्यादिद्रवञ्जा यनि ना जगो ग *G e e e*  
 न न ज ग ग (56) The following two stanzas are in this  
 metre VI 10 15

(6) उपद्रवञ्जा *Def* उपद्रवञ्जा ननजास्तता गो *G e e e e* ज  
 न ज ग, ग (56) There are two stanzas in this metre viz  
 VI 6 13

(7) शार्ङ्गलविष्कण्डिणम् *Def* ' ह्यविषवि प सजी सततया शार्ङ्गल्वि  
 ष्कण्डि' *Gun is* म, स ज स न, न ग (127) There is only one  
 stanza in this metre viz VI 28

